THE ADAM PIETZ COLLECTION

BOX II

AMERICAN
NUMISMATIC
ASSOCIATION
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Dwight N. Manley Library

Adam Pietz Collection

Box 2 of 2

Reference Materials

Art Periodicals

Pietz Artwork

Collection of Other Artists Work

APZC.079-191

Styles of Engraving

50 *Ruth Adelaide Morgan*
SCRIPT

51 *Miss Alice Lucretia Morgan*
SCRIPT

52 *Mrs. Charles Howard Morgan*
SCRIPT

55 MR. WILLIAM H. CARMICHAEL
GOTHIC

56 MR. RICHARD D. HAMMOND
SOLID ROMAN

57 MRS. JAMES EMORY HARDING
SHADED ROMAN

58 Mr. Andrew B. Lamont
SOLID OLD ENGLISH

59 Mrs. Wilmer Randell Dunbar
SHADED OLD ENGLISH

60 Miss Anna Clay Brooks
SOLID FRENCH SCRIPT

70 Mr. William T. Batterworth
SOLID MALLORY

61 Mrs. Herbert D. Sandon
SHADED FRENCH SCRIPT

62 Miss Emeline H. Anders
SOLID CAXTON

63 Mrs. Benjamin C. Klinton
SHADED CAXTON

64 Miss Elizabeth Hood Wilson
MODIFIED ROMAN

65 Mrs. William Stone Curtis
SHADED SPANISH SCRIPT

66 Mr. Carl V. Brownington
ASTOR TEXT

67 Mrs. Edward Fenton Forbes
SHADED CATHEDRAL TEXT

68 Mr. Lawrence Martin Woods
SOLID FLORENTINE

69 Mr. and Mrs. William M. Steadman
SHADED ANTIQUE ROMAN

71 Mrs. Howard Benton Hawkins
SHADED MALLORY

Miss Helen Gertrude Martin

A

Mrs. Thomas V. Darlington

B

Mr. James R. Crane

C

DR. RAMOND MAURICE WILLIAMSON

D

ROBERT CURTIS DANA

E

MR. HENRY ALLEN STEELE

F

DAVID FRANKLIN SCHONING

G

MR. CHARLES L. GIBSON

H

Mrs. C. Garner Phillips

I

Miss Florence Jane Westpate

J

Mrs. William Rowe Simpson

K

Mrs. Francis Dunlap Ellis

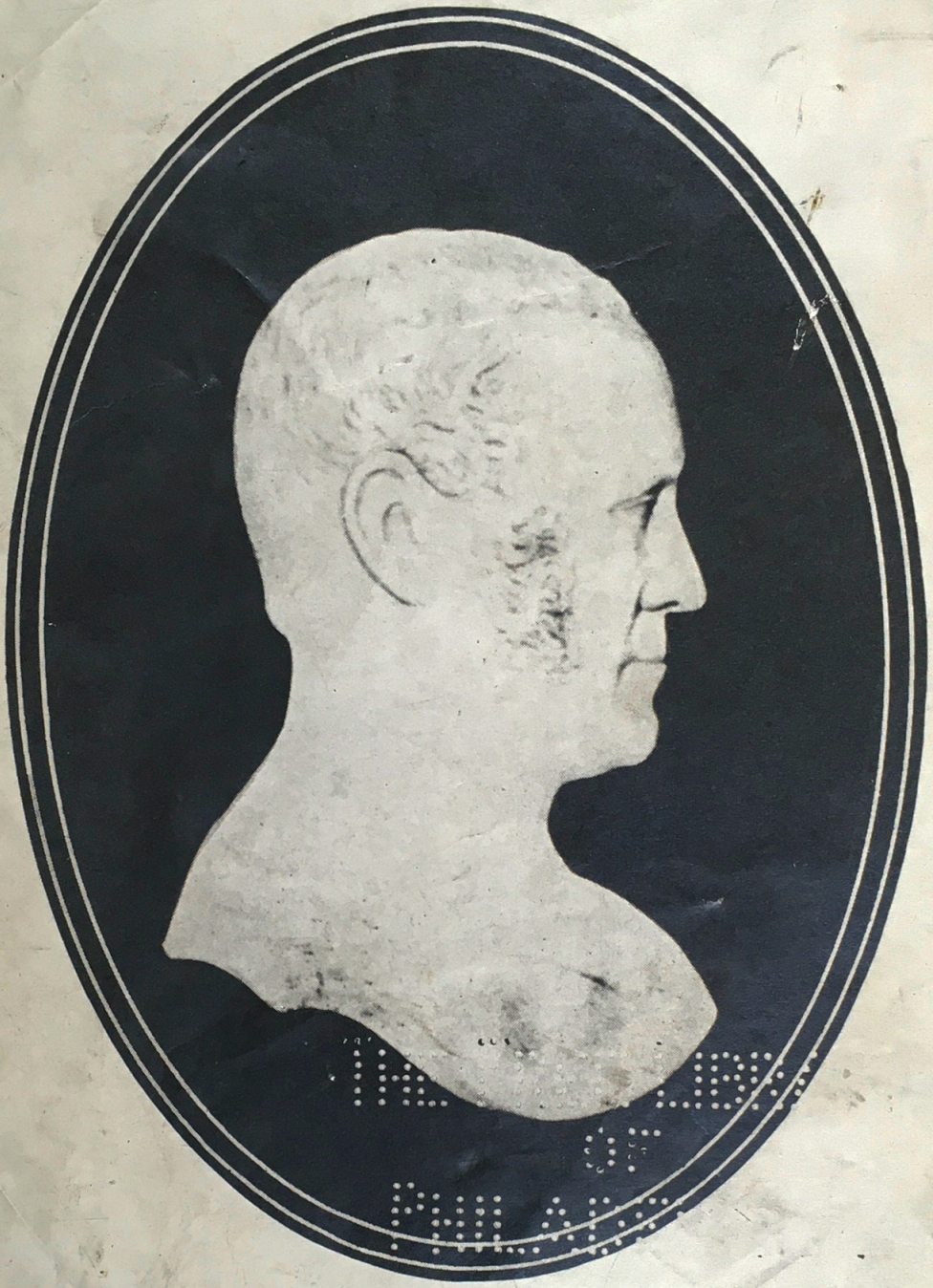
L

Miss Beatrice Hammond

M

Mrs. Arthur Milbra Berton

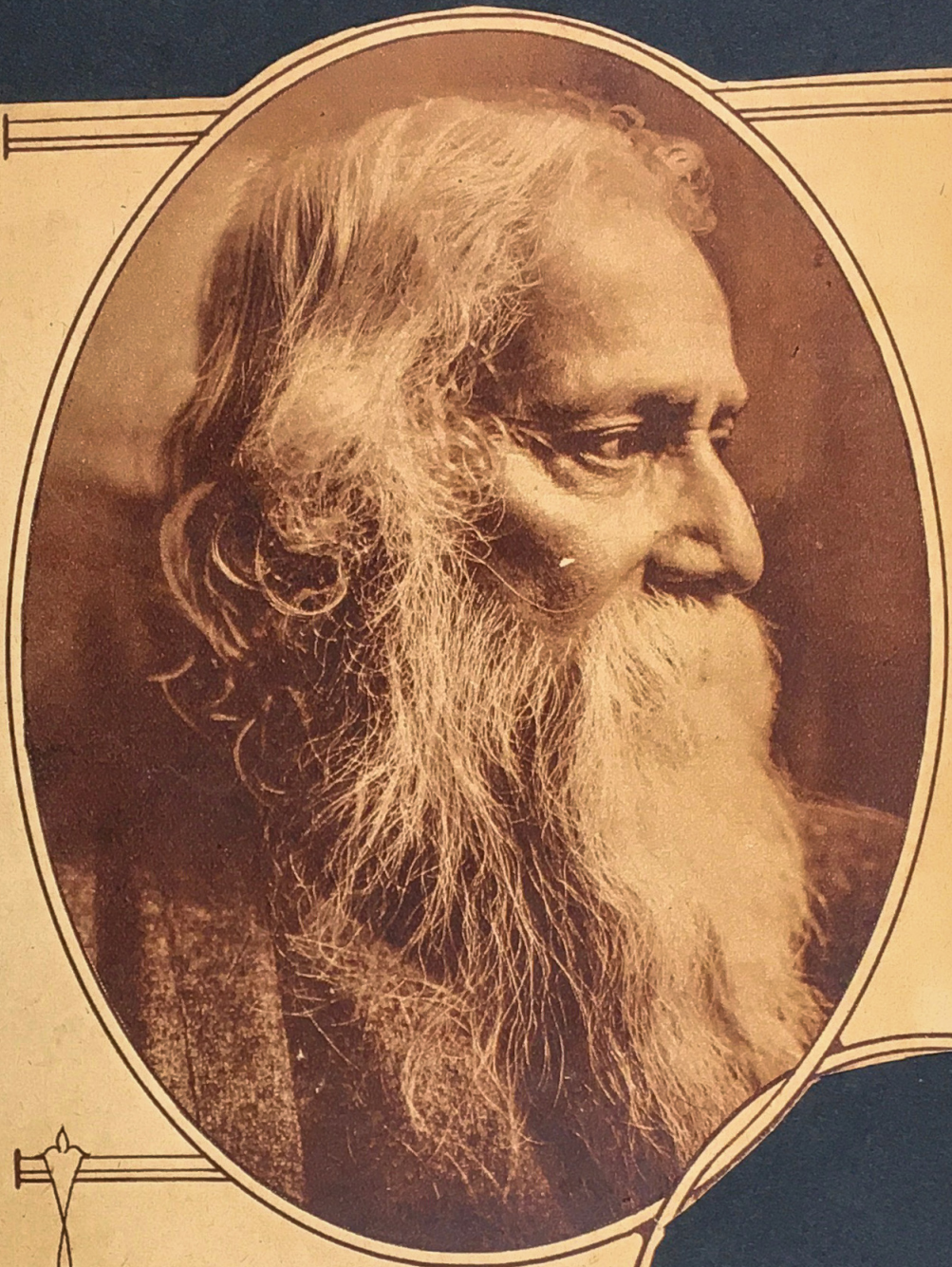
N



COURTSHIP'S OFFERING.

A cameo medallion of General Houston while President of the Texas Republic, made in Italy in 1837 or 1838. Presented to Margaret Lea in 1839.

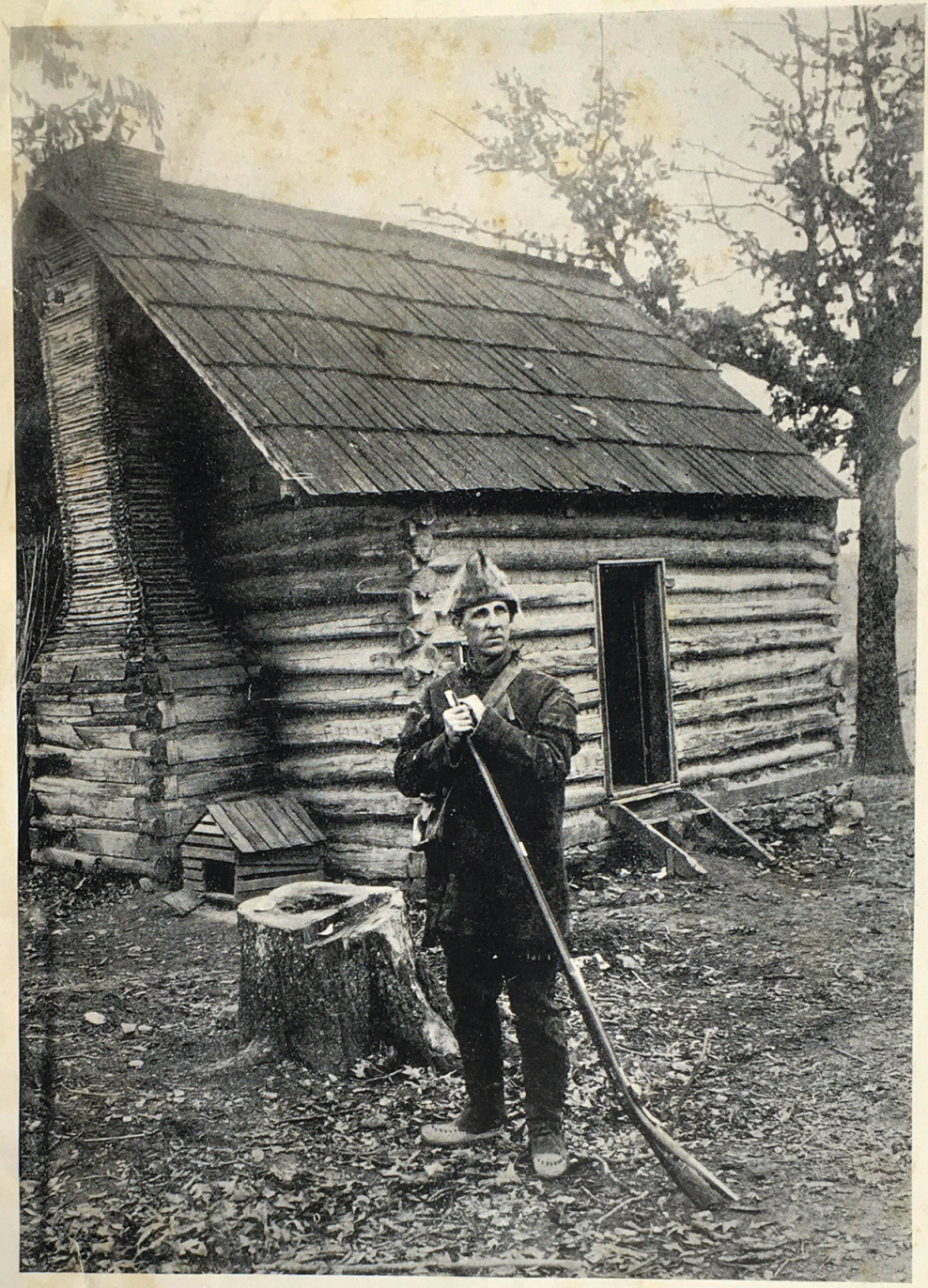
(From the original owned by General Houston's granddaughter, Miss Marian Lea Williams, of Houston)



SIR RABINDRANATH TAGORE,
the Indian Poet, Who Is Now in the United States for a Lecture Tour and Is Also Exhibiting Some of His Paintings.
From a New Studio Portrait Taken in New York.
(New York Times Studios.)







Log Cabin in the Mountains of Eastern Tennessee.

Taken from The Kentucky Rifle
by Dillin, Media, Pa.



L 201



R 201



M 201



D 17



E 201



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9644 9645 9646 9647



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9649



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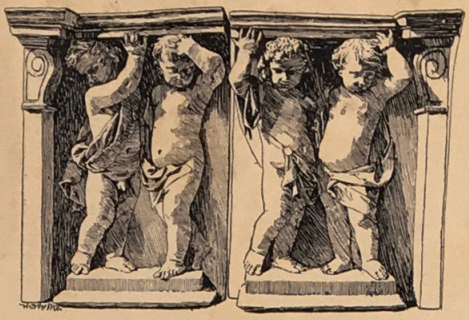
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9653

RELIEFS — MODERN.

ORIGINAL SIZE.



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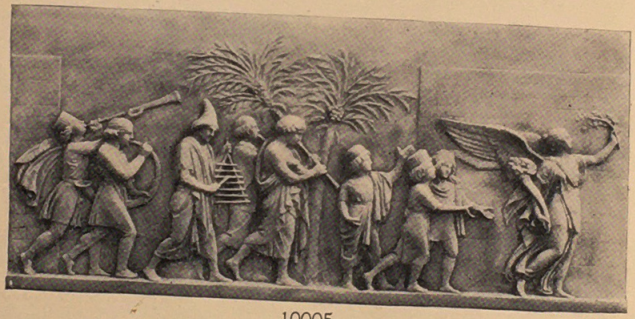
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504, 777, 778



505, 814, 824



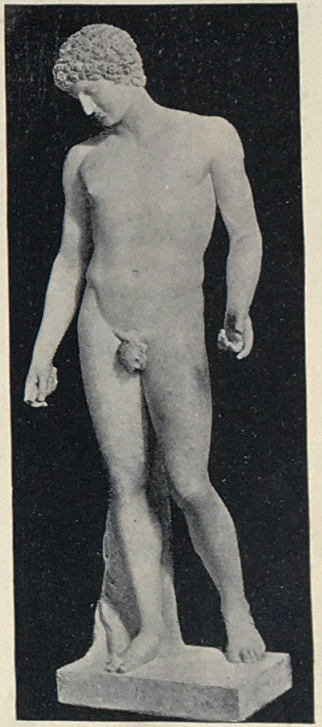
506, 780, 780 A



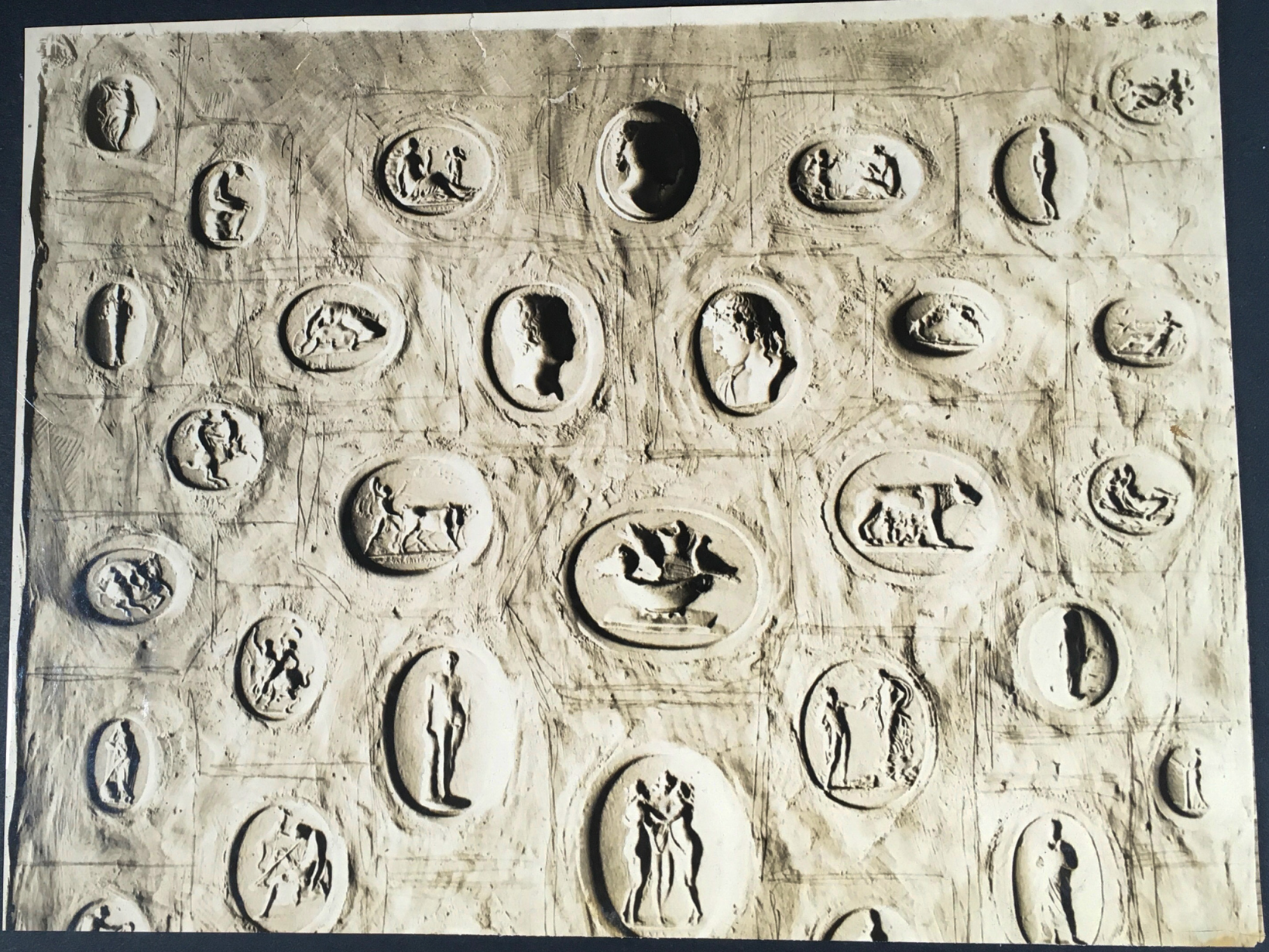
507, 781 to 783



508, 784, 817



509, 826







Adam Pietz Collection
Box 2
Folder 1

EXAMPLES OF BLAZON.

Dedication Page.

Arms. Ar., a fesse betw., a horse courant in chief, and a water-bouget in base sa.

Crest. A demi war-horse, ar., accoutred ppr., supporting a spear of the second therefrom flowing towards the sinister, a pennon gu., charged with a water-bouget, ar.

Motto. "Virtute non verbis."

The armorial bearings of the Coulthart family, now represented by John Ross Coulthart, Esq., as recorded in the Herald's College, London.

Plate. Cap. VII., page 37.

Arms. Per-pale, or, and erm., a mullet sa.

Crest. An eagle's head erased ppr., charged on the neck with a mullet, as in the arms, and holding in the beak a white rose slipped of the first.

Motto. "Facta non verba."

These arms were confirmed to Fretwell William Hoyle, Esq., Rotherham, by the Ulster College of Arms.

Arms. Az., on a bend wavy ar., plain cottised or, a lion's gamb ppr., betw. two acorns of the field.

Crest. A cubit arm erect, vested az., cuffed ar., charged with an acorn or, and grasping a fern sapling of New Zealand ppr.

Motto under the arms, "Spectemur agendo," over the crest, "Elvenaca floreat vitis."

The armorial bearings of Charles Norton Elvin, M.A., East Dereham. From 'Authorised Arms,' by Sir Bernard Burke, Ulster King of Arms.

No. 13. Crest, a lion's head erased ar. Motto, "Quiescam." Stebbing of Woodrising.

Plate I.

No. 1. *Arms of a Bachelor. Arms.* Paly nebulée of six or and vert., on a canton sa., a millrind or.

Crest, a hand lying fesswise proper, cuff ar., holding an escallop-shell erect or.

The arms of Hopwood.

No. 2. *Arms of a Married Man.* Two coats in pale—*Baron and Femme*—or otherwise, *Impaled.* See "Marshalling."

Arms. Dexter, or, a gryphon passant wings erect proper, on a chief erm., two chess-rooks gu. Sinister, ar., a portcullis with chains pendant sa.

Crest, a gryphon's head proper betw. two wings displayed or.

The arms of Shortt.

No. 3. *Arms of a Bishop,* being two coats in pale, or impaled; the See being on the dexter and the family arms on the sinister. The arms of the Honourable John Thomas Pelham, D.D., Lord Bishop of Norwich.

Arms. *First* az., three mitres, stringed or;

second, quarterly, first and fourth, az.; three pelicans in piety ar.; second and third gu., two demi-belts paleways ar., the buckles in chief of the last. The shield being surmounted by the bishop's mitre with labels pendant.

No. 4. *Arms Quarterly*, or those of an unmarried man, who has a right to quarter two other coats. Arms, first and fourth, ar., a pale indented point in point gu. and az., betw. two mascles sa. for Tillard.

Second, ar., a fesse dancettee sa. for West.

Third, az., two cheveronalls or.

Crest, out of a ducal coronet or, a gryphon's head issuant proper.

No. 5. A single coat, or paternal arms only of Lane of Bentley, co. Stafford, with royal augmentation.

Arms. Per fesse or and az., a chev. gu., betw. three mullets counter-changed of the field. A canton of England, viz. gu., three lions passant guardant in pale or, armed and langued az.

Crest, a demi-strawberry roan horse saliant supporting betw., the fore legs the royal crown of England, all proper.

No. 6. *Arms of a Knight of the Bath, with those of his Lady, in a separate shield.*

Arms on the dexter or, three water-bougets az., environed with the Ribbon, Laurel, and the Jewel of the Order pendant, being the Insignia of a Knight Commander of the Military Order of the Bath.

Arms on the sinister side. The same coat divided per pale, or impaled with the arms of Frasier. Quarterly, first and fourth az., three cinquefoils or frasiers ar. Second and third—gu., three Eastern (or antique) crowns or. for Grant—environed with an ornamental ribbon and oak-branch, the whole surmounted with a knight's helmet and lambrequin bearing the crest, a falcon's head proper. The arms of Sir John Rose, K.C.B.

No. 7. *Arms of a Peeress in her own right* (exemplified by those of the late Baroness Bray) allied by marriage to a Commoner.

Two separate achievements—the arms to the dexter being those of her husband, viz.: ar., a pile surmounted by a chev. sa. for *Otway*, bearing in the centre or point of honour an escutcheon of pretence of her Ladyship, az., fretty ar., ensigned with the coronet of a Baroness.

Crest of Otway, out of a ducal coronet or, two wings displayed dexter and sinister sa. Those to the sinister in a lozenge, being the arms of her Ladyship, whose paternal family name was *Cave*, viz.: az., frette ar., ensigned by the coronet of a Baroness, and supported on each side by a lion guardant or, with wings displayed and addorsed or, the inside of the wings vaire.

No. 8. *Arms of an Unmarried Baronet.*

Arms, gu., two bars nebulée ar., in chief the sun in splendour or, betw., two eight-pointed stars of the second. On a dexter canton of the

last a sinister hand apaumée gu., being the badge of Ulster, or the distinction of a Baronet of England. Arms of Nicholson.

Crest on a front-faced helmet (that of a Baronet) issuant from a rock, a lion's head proper, charged on the neck with a star of eight points, as in the arms.

No. 9. *Arms of an Unmarried Lady—In a Lozenge.* Arms, sa., two bars ar., in chief three plates, the arms of Humberstone.

No. 10. *Arms of a Baronet of Scotland and Nova Scotia,* being those of Sir James Colquhoun, Bart.

Arms. Ar., a saltire engrailed sa.

Crest. On a front-faced helmet, a hart's head erased gu., attired of the same.

Pendant from the shield by an orange tawney ribbon, the jewel, motto, and insignia of the Scottish Baronets prior to the year 1707.

No. 11. *Arms of a Married Lady,* whose husband is deceased.

Arms in a lozenge, two coats impaled. Dexter coat, gu., a chev. eng. ar., betw. three pears slipped, the stalks downwards, or, for Peareth (being the arms of the husband). Sinister coat, ar., three crescents sa. on a canton of the last a ducal coronet of the first, for Hodges (being the maiden arms).

No. 12. *Arms of a Knight Bachelor.* The arms of Sir Charles Bright, M.P.

Arms. Per-pale az., and gu., a bend or, betw. two mullets ar.

(The illustration is incorrect, the field is there shown as per-pale gu., and az. It should be as described above.)

Crest, on a knight's helmet. The sun in its splendour issuant out of clouds all ppr.

Plate X.

No. 5. Ar., a cross patonce voided gu. Pilkington.

6. Sa., on a cross ar., quarter-pierced of the field, four eagles displayed of the first. Buller.

34. Sa., a wolf ramp., or, transfixed by an arrow ppr., in chief three estoiles ar. Wilson.

35. Or, on a chief gu., three crescents ar. Harvey.

36. Gu., three cross-crosslets in bend or. Wrench.

37. Ar., on a bend az., three acorns or. Muirhead.

38. Or, on a fesse betw., two chevrons sa., three cross-crosslets of the first. Walpole.

39. Ar., three bendlets enhanced gu. Byron.

40 and 41. Blazoned at pages 34 and 35.

42. Sa., two swords in saltire ar., pomels and hilts gold, betw., four fleur-de-lis ar., a border or. Barrow.

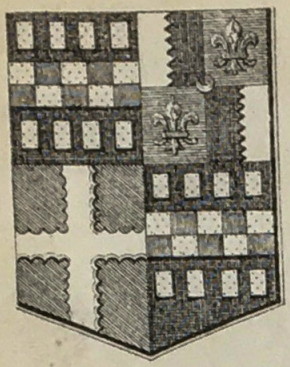
43. Gu., three swords barwise, their points towards the dexter ppr., pomels and hilts or. Chute.

44. Az., three swords, one in pale, point upwards, surmounted of the other two placed in saltire points downwards ar, pomels and hilts or. Norton of Toftwood, East Dereham and Rickinghall, co. Suffolk.

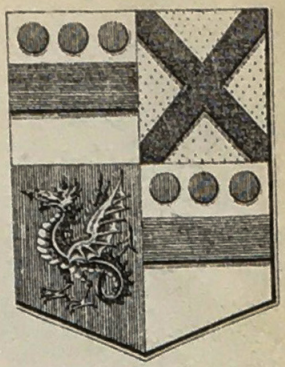
45. Sa., three swords, their points meeting in base ar., hilted or. Powlet.

PLATE VII.

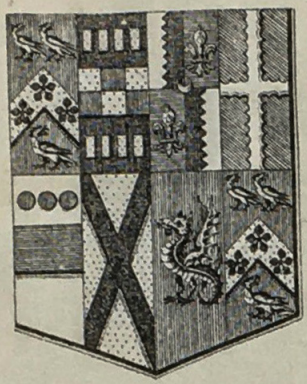
1



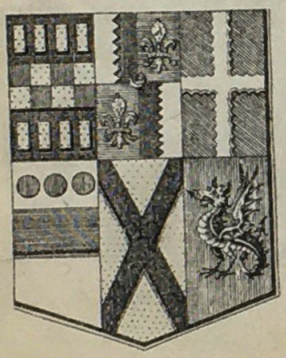
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5



3



4



N Elvin Del.

A. J. Venden Sc.

76. Barry of ten sa., and or, a bend arched trefle vert. Coburg.
77. Ar., a shake fork sa., a border gu., semee-de-lis or. Cunninghame.
78. Ar., three pairs of bellows sa., two and one. Skipton.
79. Per-fesse or, and gu., a pale counter-changed. Ridsdale.
80. Ar., on a mount vert., three pine-trees ppr., a dexter side or. Grote.
81. Or, a serpent erect in pale, the head flexed barwise to the dexter—chief ppr., debruised of a fesse gu. Cuthbert.

MARSHALLING is the right disposing of more than one coat-of-arms in one escutcheon either by impaling or quartering, and of distributing their parts and contingent ornaments in their proper places, thereby showing alliances, descents, &c.: thus, Lee-Warner, whose ancestor, Thomas Lee, having married Anne Warner, their grandson assumed the name of Lee-Warner, with the armorial bearings of the two families, as n. 1, P. VII. A descendant marries an heiress of the house of Dering, who in her own right is entitled to the coat n. 2. The issue of this marriage, an only daughter, as representative and heiress, is entitled to bear the arms of Lee-Warner and Dering, with all the quarterings, as n. 3. This daughter marries Bulwer of Heydon, who is entitled to bear her arms in an escutcheon of Pretence over his own, as n. 4, and the issue of this marriage will be entitled to bear the arms of both father and mother, as n. 5.

Impaling, in Heraldry, applies to the method of bearing the wife's arms, showing the entire coat of both husband and wife, except when there happens to be a border round one of them. In that case, the portion of the border is omitted where the two shields unite, as n. 71, P. IX. The following rules must be observed in impaling arms:—

First—The husband's ensigns are always to be placed on the right side, as Baron; and the wife's on the left, as Femme. See Cap. I.

Second—No husband can impale his wife's arms with his own on a surcoat of arms, ensign, or banner, but may use them impaled on anything else which is not applied to the public service.

Third—No husband, impaling his wife's arms with his own, can surround the shield with the Order of the Garter, or any other Order. See "Arms of a Knight," Cap. I.

Some writers maintain that, if a man have had two wives, he may impale the arms of both on the sinister side—those of the first wife in chief, and those of the second in base; P. X. n. 1. Others assert that he may place his own coat, in pale, and those of his two wives on the dexter and sinister; P. X. n. 2. The intent of impaling is to show that the bearer is married to a woman of a particular family; but when by death the alliance is at an end, he ceases to use the ensigns of her family. The case differs, however, as regards a widow; whilst she remains such, she is obliged to bear the arms of her deceased husband.

QUARTERING. The object of quartering arms is to exhibit the descent of one family from the heiresses or co-heiresses of other houses. The children of an heiress are entitled at her death to quarter, with their paternal coat, her arms and all the quarterings which she may have inherited, as explained at page 45. In marshalling quarterings, the shield of the earliest heiress whom the bearer's ancestor has married is placed first after the paternal coat; then succeed any quarterings her descent may bring in; the same is to be observed in respect to the second heiress, and so on in chronological order. When a daughter becomes heiress to her mother, also an heiress, and not to her father—which happens when the father has a son by another wife—she bears her mother's arms with the shield of her father on a canton, taking all the quarterings to which her mother was by descent entitled. When married, she conveys the whole to be borne on an escutcheon of pretence by her husband, and transmits them at her death to be borne as quarterings by her descendants.

In blazoning a coat-of-arms in which different quarterings are arranged in one shield, the number should be mentioned; as he bears quarterly of eight, ten, or any other number. When the quarterings are again quartered, it is said to be a grand-quartering—a term which properly applies to the single paternal coat of each individual match with an heiress, in the paternal line only. If a man marry a widow, he impales her maiden arms.

Plate VIII.

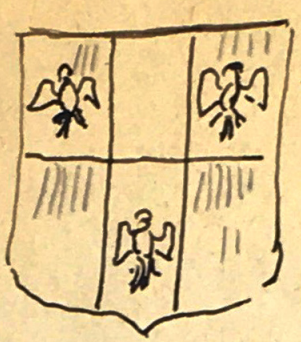
1. Close.
2. Rising.
3. Indorsed.
4. Erect.
5. Inverted.
6. Displayed.
7. At gaze.
8. Tripping.
9. Naiant.
10. Hauriant.
11. Springing.
12. Lodged.
13. Lymphad.
14. Gauntlet.
15. Vambraced.
16. Fetlock.
17. Pheon.
18. Anchor.
19. Vulned.
20. Imbrued.
21. Thunderbolt.
22. Battle-axe.
23. Bugle-horn.
24. Lure.
25. Dragon.
26. Cockatrice.
27. Antelope.
28. Ibex.
29. Heraldic Wolf.
30. Wolf.
31. Talbot.
32. Goat.
33. Heraldic Antelope.
34. Pegasus.
35. Elephant.
36. Dolphin naiant embowered.
37. Leopard's face.
38. Leopard's head.
39. Cubit-arm.
40. Embowed.
41. Counter-embowed.
42. In armour.
43. Head-profile.
44. Bust.
45. Bust-profile.
46. Ostrich.
47. Stork.
48. Owl.
49. Arrows
50. Castle.
51. Covered cup.
52. Rest.
53. Battering-ram.
54. Eradicated.
55. Tower.
56. Jessed.
57. Bolt and Tun.
58. Manche.
59. Gamb.
60. Garb.
61. Chaplet.
62. Trefoil.
63. Estoile.
64. Beacon.
65. Jessant-de-lis.
66. Attire.
67. Cock.
68. Moor Cock.
69. Counter-saliant.
70. Counter-tripping.
71. Rousant.
72. Raven.

Epps arms



dove or

leaves vert



eagles or

shield gu

motto

CANTERBURY ENG.

per fess gu. & or

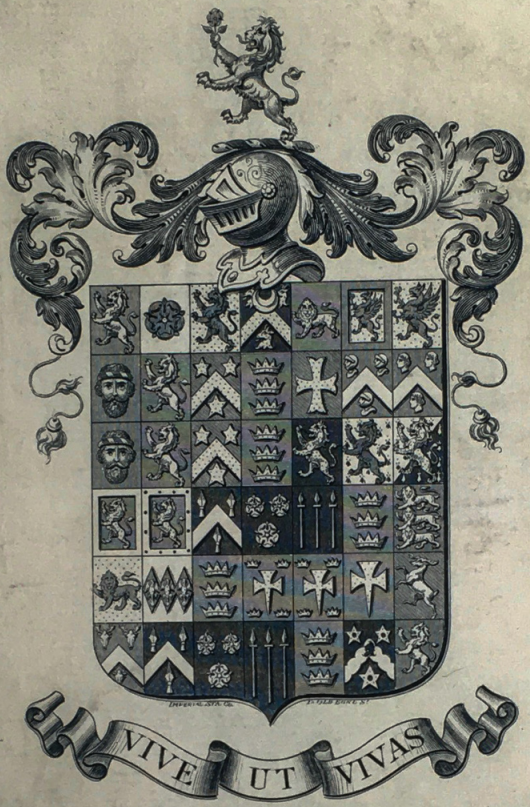
a pale counterchanged

3 eagles disp. gold

crest a falcon rising gold


VINCERE VEL MORI

Scottish Clan MacNeil
coat of Arms
"To Conquer or Die"



Edward Uvedale Augustus Price.
1892.

Provenance: Collection of Edward Uvedale Augustus Price, 1892. Motto: Vive Ut Vivas (Live that you may have life).

Major late 4th Battalion East Surrey Regiment.

Bom October 18, 1854, being the second son of the late George Uvedale Price, General Bombay Staff Corps, by his wife Elizabeth Palmer, daughter of James Price, Lieut. 24th Foot, Hussars. Bom Nov. 6. 1870, being the only son of the late Lewis de Tessier Prevost. Esq., Colonel in the and great-grandson of the late Sir Charles Price, Bart. , of
Spring Grove, Richmond, in the co. of Surrey.
(arthur-charles-fox-davies/armorial-families--a-directory-of-gentlemen-of-coat-armour)

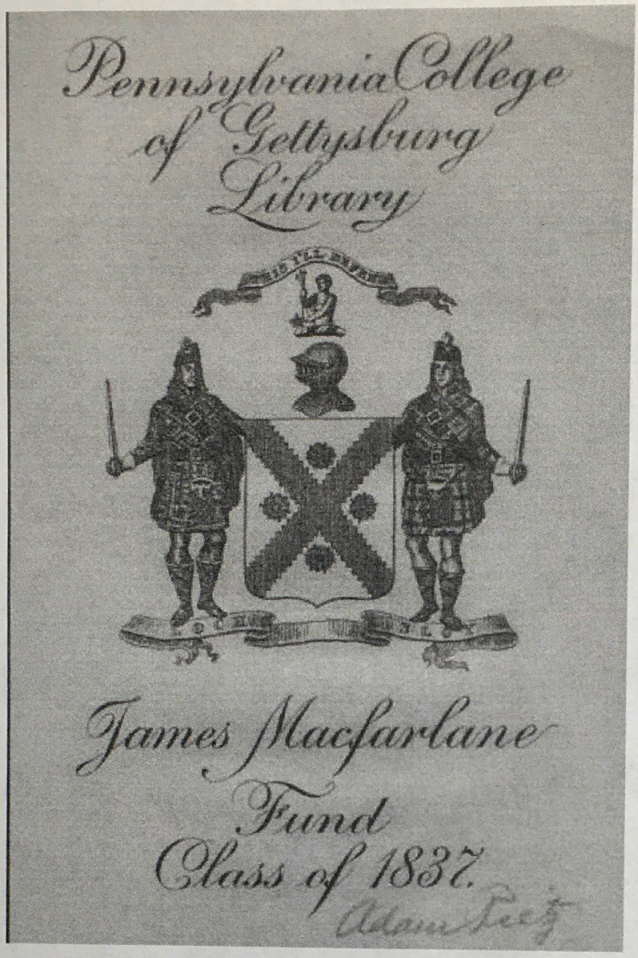
Book Plate for collection

Pennsylvania College
of Gettysburg
Library



James Macfarlane
Fund
Class of 1837.

Print this item: **Bookplate**



Weekly Gettysburgian, 30 April 1919

GIFT TO GETTYSBURG . Mrs . Edwin Swift Balch , of Philadelphia has donated $ 2000 Second Liberty Loan 4 1-4 per cent coupon bonds to Pennsylvania College for the establishment of the James Macfarlane Fund , Class of 1837 . The annual income from this fund is to be expended in the purchase of books on geology and
kindred _subjects for the library . She also presents a book plate for the volume bought from the proceeds of the fund . Mrs . Balch is the daughter of James Macfarlane and by this gift she wishes to commemorate in his Alma Mater the centenary of his birth , Sept . 2 , 1819 , at Gettysburg . James Macfarlane received from Pennsylvania College the A . B . degree in 1837 , and later on the degree of A . M ., and Ph . D . He was a member of the bar , and engineer and a geologist . Mr . Macfarlane was the author of The Coal Regions of America , of An American Geological Railway Guide : and of numerous _aiiicles published in various scientific periodicals . He died in Towanda . Pa ., in 1 S 85 .

Title	Bookplate
Owner	Pennsylvania College of Gettysburg Library
Motto	This I'll defend
Type	Armorial Pictorial
Subject	Heraldic bookplates Heraldry
Description	Helmet on top of shield flanked by two men in Scottish dress holding swords.
Notes	James Macfarlane Fund, Class of 1837


EX LIBRIS
PARITUR·PAX·BELLO
Alexander Blain



Peace is produced by war

Blaine Coat of Arms / Blaine Family Crest



Douce

Celer ET Vigilans - Quick and watchful

Book plate found in a few dutch books about Johannis de Brunes

EX Libris - Book plate
Fede In Dio - Faith in God



steel plate $75.00



Sir John Tyrell Bar.t

of

Borcham House.

Title	Bookplate
Owner	Sir John Tyrell Bar., Borcham House
Artist/Engraver	Warwick Sc., 145 Strand
Motto	Sans crainte [without fear]
Type	Armorial Jacobean
Subject	Heraldic bookplates Heraldry
Description	Helmet on top of shield with chevrons flanked by two rampant tigers.
Rights	Courtesy, The Winterthur Library




Howland.


Howland.



Fig. 522

General Society of Colonial Wars Medal

Permalife
25% COTTON CONTENT

WILLIAM G. BARTHOLD
PRESIDENT JUDGE
556 MAIN STREET
BETHLEHEM, PENNSYLVANIA

COMMONWEALTH OF PENNSYLVANIA
THIRD JUDICIAL DISTRICT

Coat of ARMS
Designed by Caleb Lownes 1778



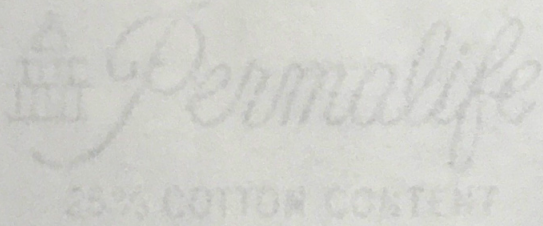
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CLYDE C. TREES
PRESIDENT

April 24, 1946

French Head Logo
creator Daniel Chester French



Mr. and Mrs. Albert Joseph Ranaudo

request the honour of your presence

at the Holy Sacrifice of the Mass

when their daughter

Eleanore Marie

and

Dr. John Francis Thompson

will receive the

Holy Sacrament of Matrimony

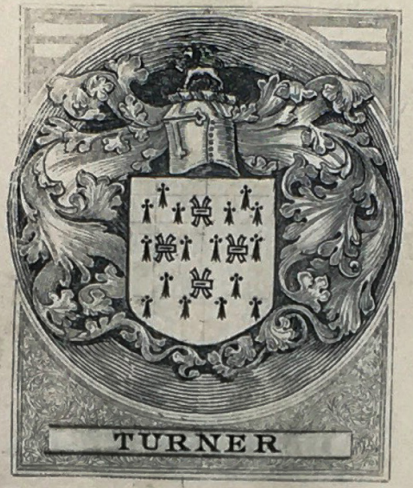
Saturday, the twenty-second of October

nineteen hundred and sixty

at eleven o'clock

Church of Saint Andrew, Apostle

Drexel Hill, Pennsylvania


TURNER





Family crest unknown

SEMPER PARATUS motto

"Always ready" is U.S. Coast Guard motto

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2



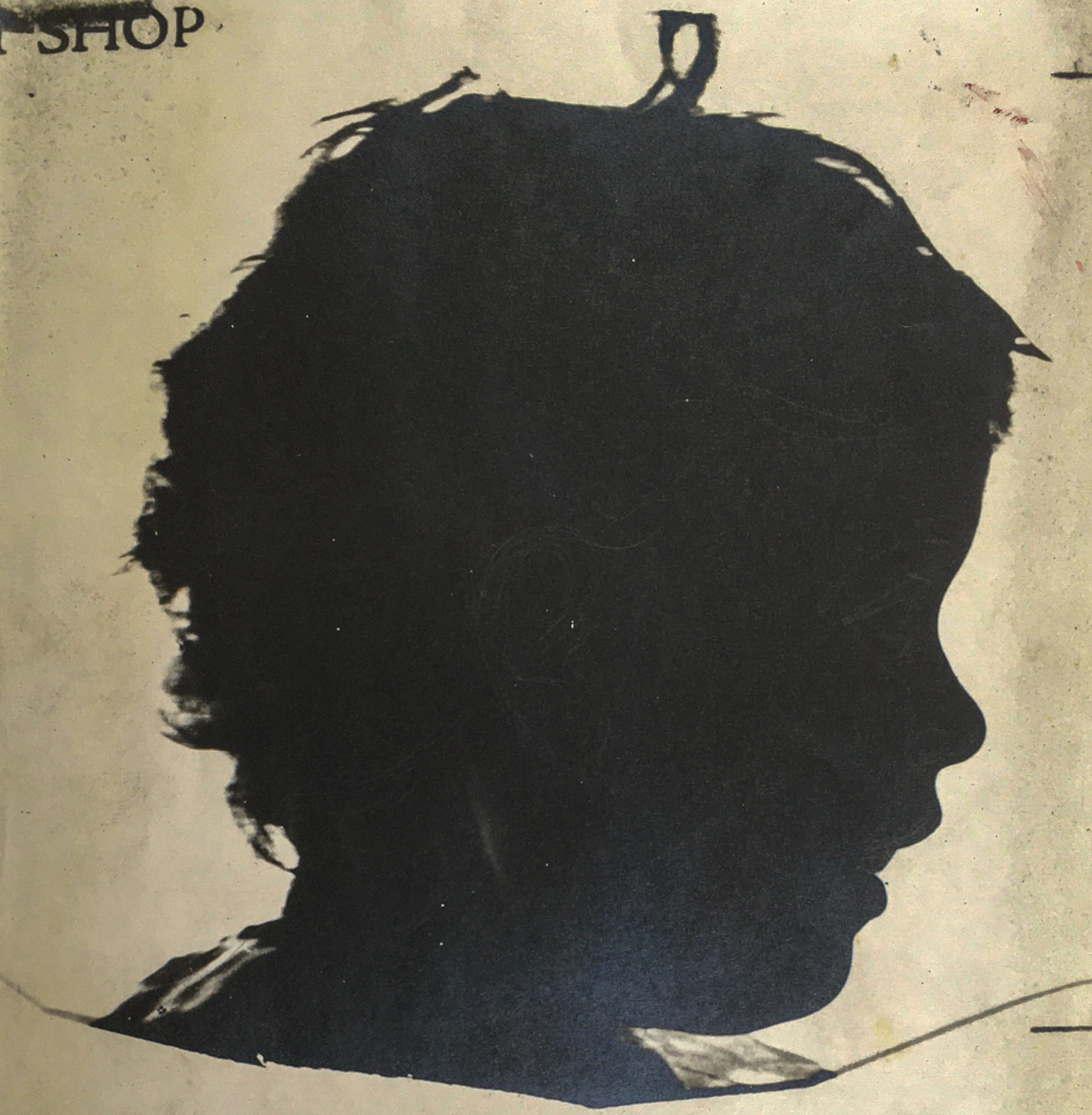


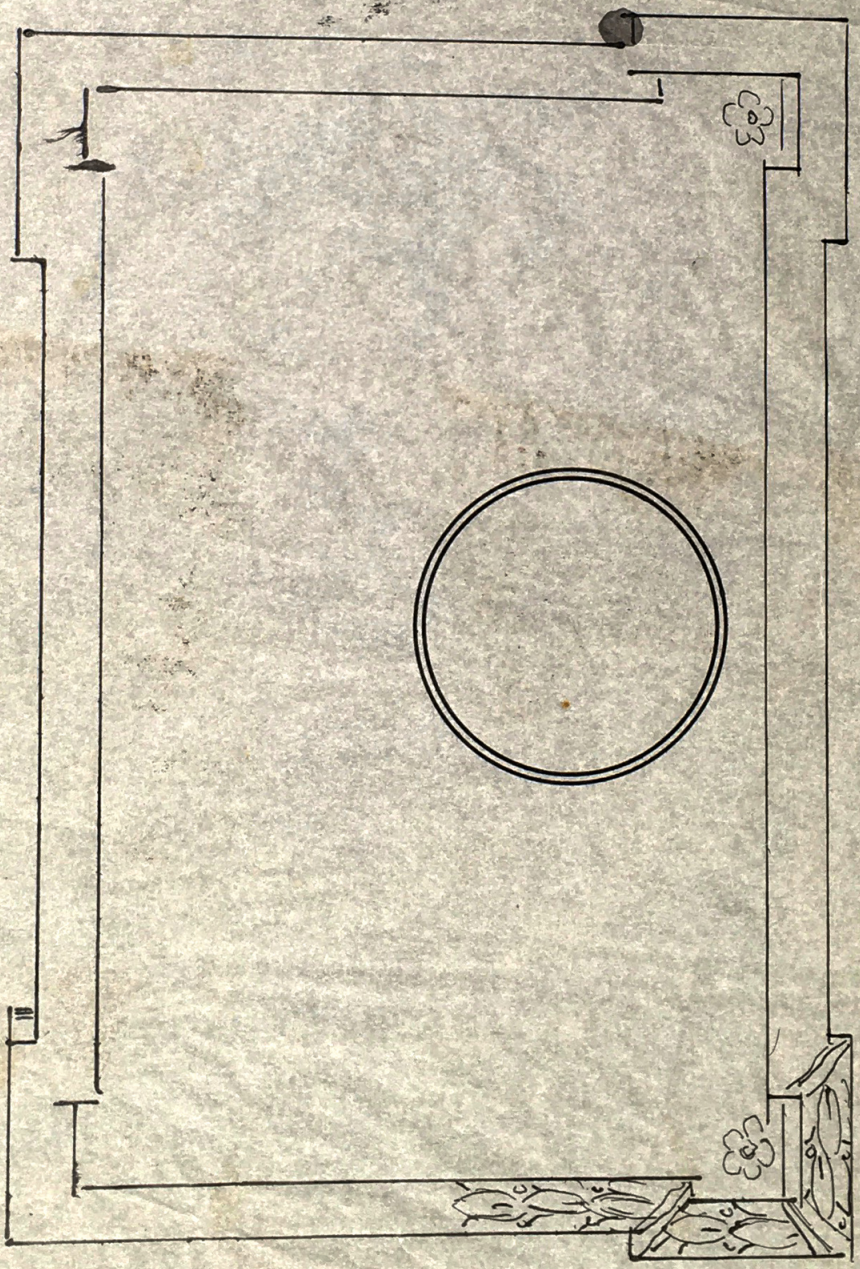


Boston

Feb. 24. 1845

SHOP















7 different dies $10.00 each



BIRD OF PARADISE

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3



1/4 reduction

FIRST CLASS MAIL FIRST CLASS MAIL FIRST CLASS MAIL



FIRST CLASS MAIL

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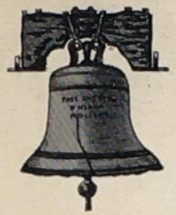
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UNITED STATES ENVELOPE COMPANY
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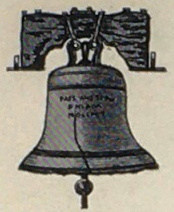
hand engraved $75.00

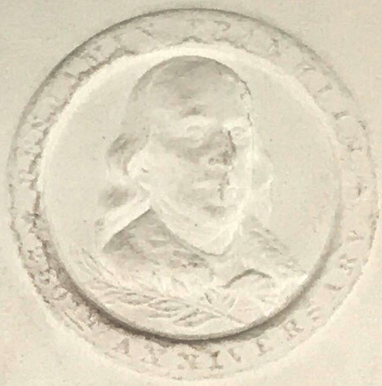


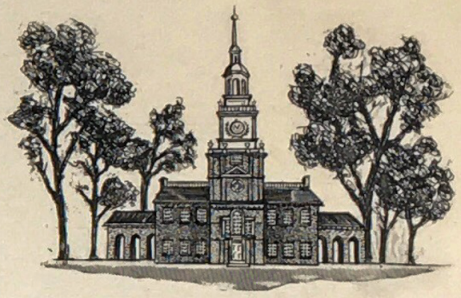










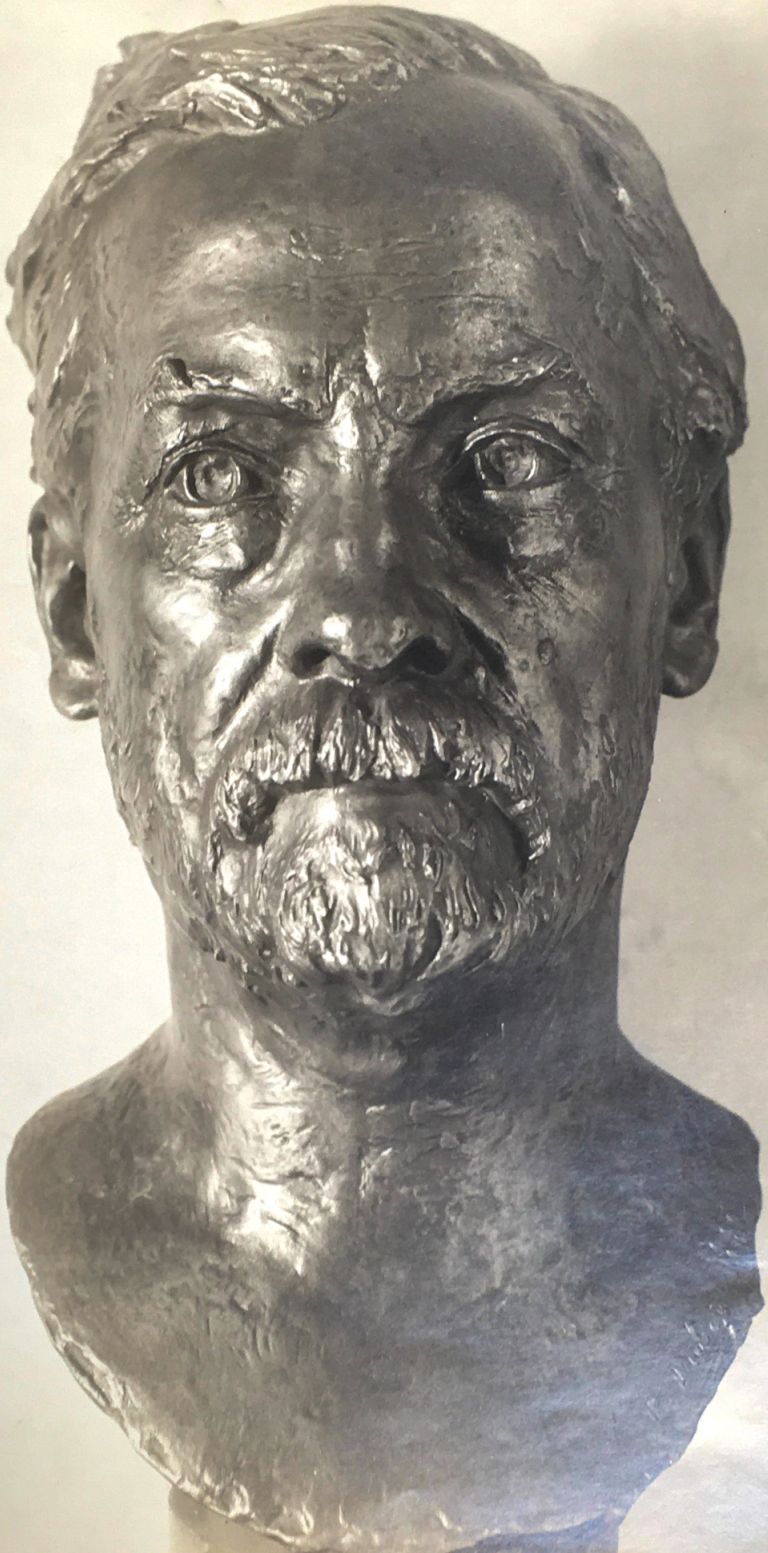


November 1956

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Photograph by
No.
H. TROTH, PHILA., PA.


PRINCESS B. BERNHARD
1932
A. PIETZ.
SC.


HENRY N. MUDGE
HENRY N. MUDGE
PRESIDENT
AMERICAN
PHILATELIC SOCIETY
CHICAGO
AUG. 22-25 1911
25TH
YEAR

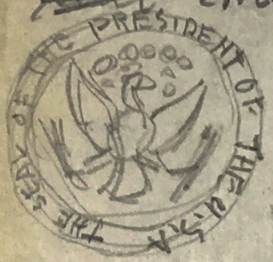
25th Anniversary Medal for
The American Philadelphia Philatelic Society
Chicago Aug 22-25 1911
Henry N. Mudge President of APS


FOR THE PRAISE AND GLORY OF THE SACRED HEART OF JESUS

1947 For The Praise and Glory of
The Sacred Heart of Jesus


INAUGURATED
PRESIDENT
OF THE
UNITED STATES
MAR. 4. 1913
SECOND TERM
MAR. 5. 1917

a President seal is illustrated in Geographic ~~seal~~ magazine 1917



White House and in the favorite shirt pin of the Pres.

This is the personal seal of the Presidunt, and the press from which is made has been in use for many years. The device is to be seen in the Pres. flag, in bronze, in the floor of the entrance to

Page 395

Cat. of Medals
U. S. Mint 1914

Translation of motto ANNUIT COEPTIS } Favor our undertakings }

" " NOVUS ORDO SECLORUM } New order set apart }

MDCCLXXVL - 1776

New 1.00 Bill with great seal
1935

Reference — Treasury Seal
Heraldry in America
R. B. B. Co. 1895
Page 111

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Folder 4

4


Silent night
Holy night
All is calm all is bright
Round yon Virgin Mother
And Child Holy Infant
Sing a song of
Christmas



"His place of birth a solemn angel tells
To simple shepherds, keeping watch by night;
They gladly thither haste, and by a quire
Of squadron'd angels hear His carol sung."

Milton's "Paradise Lost"

Sing a Song of Christmas

"I pray you, Sirs, both more or less,
Sing these carols at Christemas."
Old English

FROM star-studded heavens over Bethlehem on a quiet night nearly 2000 years ago, a host of herald angels appeared, singing the first Christmas song to humble shepherds watching their flocks in nearby hills. Since then all the world sings on each anniversary of the Christ Child's birth. And amid so many popular Christmas customs, none is more charming than the joyous, yet devout, singing of carols and hymns with which we celebrate the Nativity.

Some of today's songs are reminiscent of pagan celebrations from which many present Christmas customs derive. Early Saxons observed the Yule with holly and ivy dances, ceremonial fires, and processions led by retainers bearing aloft a steaming boar's head. A famous "Boar's Head" song is found with other festal chants sung during early revelries of the Yule season in "a sett of carols" of which the earliest printed edition was published in 1521.

Traces of the Anglo-Norman wassail song are seen in "Here We Come a-Wassailing" with its wishes of good health for neighbors and broad hints of gifts for the songsters. Little children in England going "a-gooding" as early as St. Thomas Day, December 21, sang:

"The road is very dirty, my shoes are very thin,
I have a little pocket to put a penny in."

Wassail songs had many verses, both secular and religious. Carrying the bowl with them, wassailers sang to the same tune: "All Hail, All Hail! In our Blessed Lady's name, we bid you All Hail!" and







"More ale, more ale! For our Blessed Lady's sake, give us more ale!" And on their way home they were sincere, no doubt, when they sang:

"O God, who hast given us good wine until do ache our heads,
Grant us now sense enough to find us our good beds."



Early in the 13th century St. Francis of Assisi introduced a dramatization of the Nativity scene into Christmas Eve services in a little church at Greccio, Italy. To illiterate worshippers it was thrilling thus to become familiar with the story of Bethlehem. They were especially enthusiastic about songs which the players sang as they danced about the Creche. As time went on, the custom was widely adopted and songs of the circle dance were sung apart from Christmas plays. One of the most popular songs of Christmas, "O, Come All Ye Faithful," originated from an old Latin carol sung during the dance around the Creche.

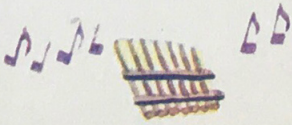


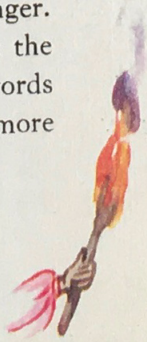
Suggestive of playing on the pipes is music accompanying many of the old Pastorales, or Shepherd carols. The composer, Handel, in a lovely aria in his "Messiah," uses a beautiful melody adapted from an old Italian Pastorale, "On that most Blessed Night." Dating from Medieval days is "The First Nowell" (English for the French word for Christmas, "Noel"), its chorus telling of the angels' message to the shepherds.



As Christmas plays developed, the cast of players was enlarged to include the Wise Men who frequently marched through the streets singing of their journey and gifts they brought to the Manger. Children would follow them into the church to gaze in awe at the Holy Child in the Manger. Suggesting such scenes are the words of a lovely song, "Bring a torch, Jeannette, Isabella," and the more familiar carol, "We Three Kings of Orient Are."







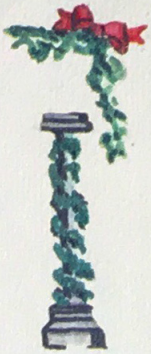
Originally the term "carol" was applied to a circle dance in which the dancers sang a gay song to their own accompaniment. According to one authority, "A carol gives voice to common emotions of healthy people in language that can be understood and music that can be shared in by all." So when early Church ritual began to include strictly devotional hymns sung in Latin only by the clergy and choir, it was inevitable these chants should develop later into the "macaronics" in which vigorous Latin phrases are interspersed with the vernacular, as in the famous "In Excelsis Gloria" and "In Dulci Jubilo."



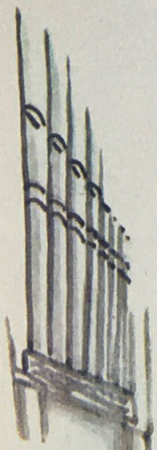
Poets of many times have contributed to our treasure store of true carols, but many of the authors are unknown today. The 15th and 16th centuries produced scores of carols and carol-hymns, many of which were forgotten during the years of Puritan repression of Christmas celebrations when attempts were made to replace the popular, rollicking carols with more devout hymns.



Typical of the boisterous jollity and exuberance of animal spirits on which the Puritans frowned is a carol written by George Wither in the early 17th century:



"So now is come our joyfulst feast,
Let every man be jolly;
Each roome with Ivie leaves is drest,
And every post with holly.
Though some churles at our mirth repine,
'Round your foreheads garlands twine;
Drowne sorrow in a cup of wine
And let us all be merry!"

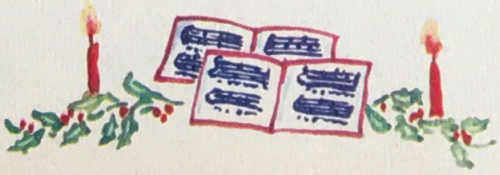


Nevertheless, many of the old carols survived, some by tradition and others preserved on roughly printed "broadsheets," forerunner of our modern sheet music. In the 19th century carol singing was









revived and today countless community sings, church services and radio programs attest to the popularity of carols in our celebration of Christmas.



Many Old World favorites are among our most popular Christmas songs today. When the family gathers around its fragrant, glittering tree on Christmas Eve, voices may lift joyously in the words of the old German "O Tannenbaum." Or perhaps everyone is quiet while the littlest ones sing the beloved cradle song, "Away in the Manger," composed, we are told, by Martin Luther. Maybe someone will explain that "Good King Wenceslaus" was inspired by the story of a real Bohemian king of an earlier time who gave his life to promote Christianity; or how the bells that ring in England on Christmas morn inspired Charles Wesley to write the hymn originally titled, "Hark, How All the Welkin Rings." Then may be told the story of a church organist in Austria who, discovering the day before Christmas that the organ was broken, induced the priest to write a song that could be sung to guitar accompaniment; and everyone around the tree will join in singing those lovely words by Mohr, set to Gruber's sweet, simple air: "Silent Night, Holy Night."





But the New World, too, has given us some lovely Christmas songs, among the most beloved of which is Bishop Brooks' "O Little Town of Bethlehem" which he wrote in 1868 after a visit to the Holy Land and a Christmas Eve spent on the hills overlooking the site of the Nativity.

So now, as we prepare to welcome another Holiday season, and the sweet music of favorite hymns or carols is heard throughout the land, our hearts echo that first joyous song of Christmas beneath the Star of Bethlehem:

"On Earth Peace,
Good Will Toward Men"







Once again the joyous music of Yuletide gladdens our hearts as voices lift in gratitude for the faith and hope born to mankind on that first Christmas. There's gratitude here, too, for friendliness and good will encountered in business relations.

May your holidays be joyful your
New Year happy and prosperous.

Apsco Engravers Die Steel
Camden, N.J.



15 XH 625
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RUST CRAFT BOSTON, U.S.A.

'Cause you **PAINT YOUR HOSE** on now,

If you can't
HANG UP
your stocking

YOU WAIT AN' SEE!

I betcha good old Santa Claus

WILL STOP BY ANYHOW!

A big Christmas

and a Lucky New Year!

Gertrude

MADE IN U.S.A.
DA
P-16072D

Greeting you

AT THIS

JOYFUL SEASON

WITH BEST WISHES

FOR A

HAPPY NEW YEAR





HENRI FAYETTE
CHICAGO U.S.A.

BEST
WISHES
for the
Holiday
Season

W. S. Engle

Christmas Greeting

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RUST CRAFT BOSTON, U. S. A.

With Sincere Christmas Greetings
and all GOOD WISHES FOR HAPPINESS
IN THE COMING YEAR.

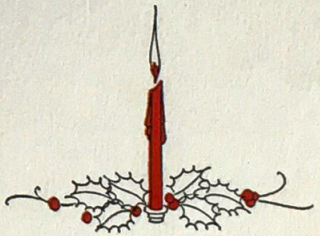
Sincerely
martha s.


Genuine Steel Engraved

Christmas Greetings

AND BEST WISHES FOR THE

NEW YEAR



FRANCIS J. MONAGHAN
ENGRAVER
511 SHIPLEY STREET
WILMINGTON, DEL.



May the Peace and Happiness of the
Yuletide be yours today and every day
throughout the coming year
Henry Lee Mason, Jr.

H

FLIGHT INTO EGYPT

BERNHARD PLOCKHORST, 1825-1907, GERMAN

PUBLISHED BY
WASHINGTON CATHEDRAL
WASHINGTON, D.C.



LIFE offers us nothing
more precious than real friends
So this Christmas greeting
is sent with a heart full of
gratitude
For the blessings of our
friendship.

May Ross McDowell



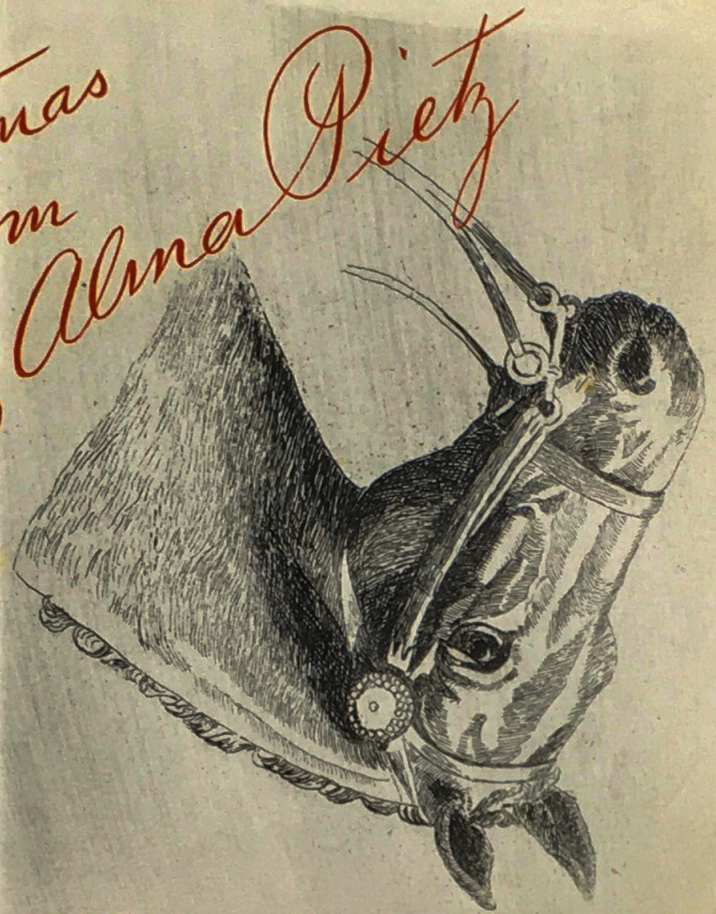
Merry Christmas
from
Adam & Alma Pietz

Season's



Merry Christmas
from
Adam & Alma Dietz

Merry Christmas
from
Adam & Alma Dietz





Merry Christmas
from
Adam & Alma Dietz

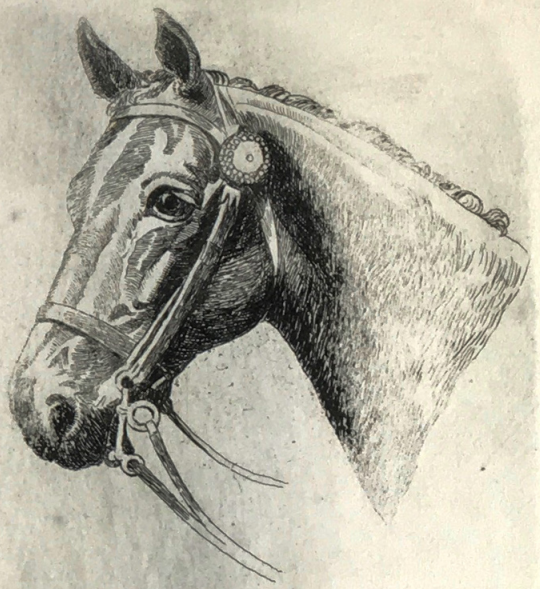
Merry Christmas
from
Adam & Alma Dietz



Season's
Greetings



With Hearty Christmas Greetings
and Every Good Wish
for your Happiness in the New Year



Season's
Greetings



With Hearty Christmas Greetings
and Every Good Wish
for your Happiness in the New Year

Jaime Mercaldo



a color die

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A MERRY CHRISTMAS · HAPPY NEW YEAR
LUCKY
STRIKE
IT'S TOASTED

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Illustrious and Industrious Sir

Greetings -- The members of the Philadelphia Sketch Club will on the evening of the twenty second of February lay down their pencils and quills - brushes and pigments to gather at their Annual merri-making + A drachm of merriment from the Droll Stories of Balzac will be presented The Monk and the Devil tonic with laughter that privilege vouchsafed to may alone But remember that we do but laugh as children laugh - The which doth signify that to laugh one must needs be Innocent and pure in heart



And in the cellars there will be bibbing and huge gluttony with flagons and kegs and cheeses and bread and fine meat - All this Good Sir for one dollar and a half + + + + +

Done at
Two Thirty five
South Camac Street


UNITED STATES OF AMERICA
IN GOD WE TRUST
CROCKETT - BOWIE - TRAVIS
HALF DOLLAR

LOT# **2527**

Champa III
Oct. 3, 1993

PIETZ, ADAM

ORIGINAL ARTWORK AND SKETCHES

ShipTo **ANS Via Dallas** **Dallas**

Chg.to **ANS**

COST	**$700.00**
BMComm	**$70.00**
Kcomm	**$35.00**
SubTotCost	**$805.00**

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UNITED STATES OF AMERICA
IN GOD WE TRUST
CROCKETT - BOWIE - TRAVIS
HALF DOLLAR

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Kcomm	**$35.00**
SubTotCost	**$805.00**

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9

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This above all:
To thine own self be true
and it will follow as the night
the day
thou canst not then be false
to any ~~man~~ person.

—Shakespeare

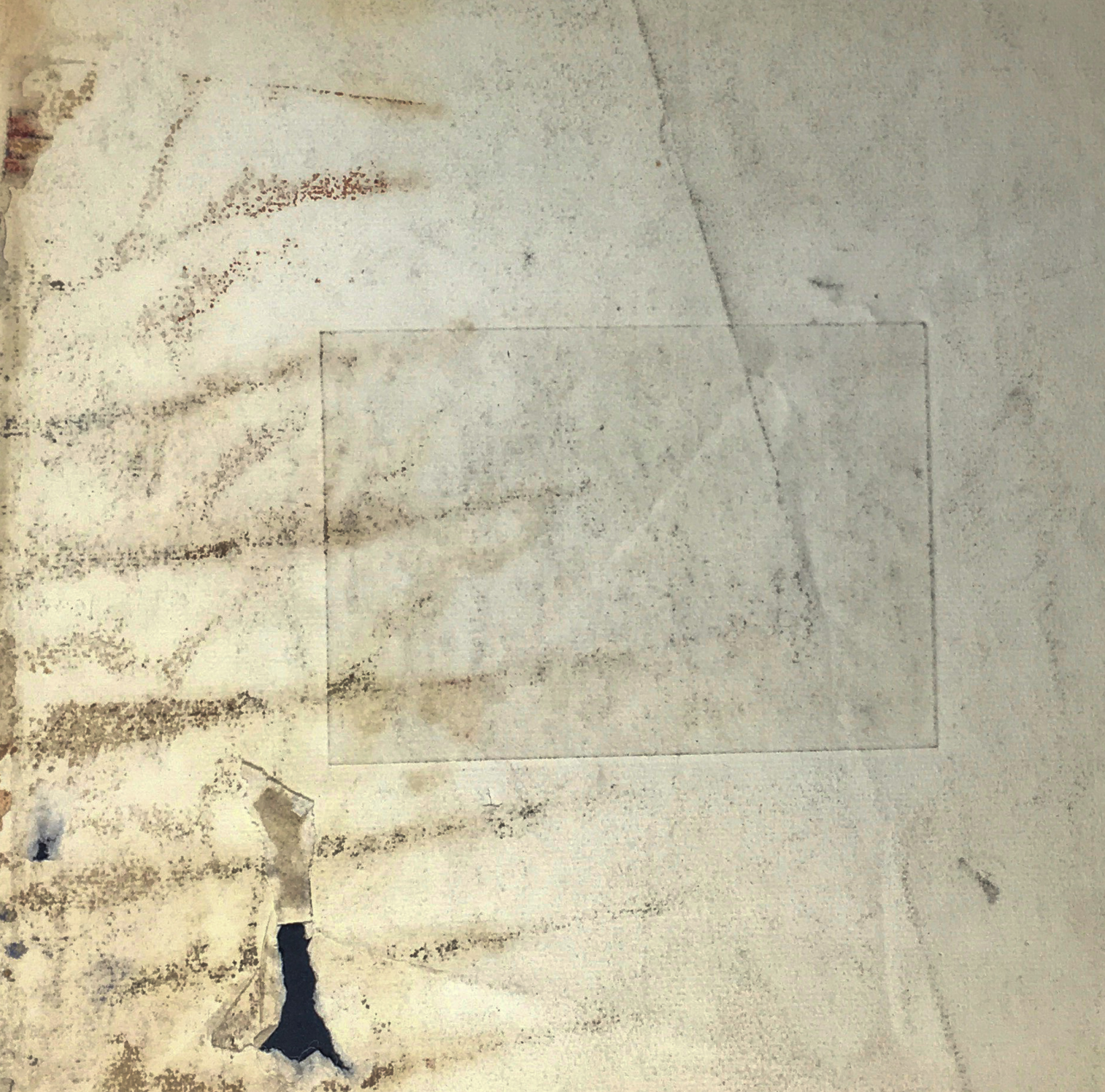
Even the clergy is
chauvinist.

16

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12

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Folder 12

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13

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1/13.

Sweeping of Creation

BY
SIR EDWARD BURNE-JONES,
LONDON.

VAN
REPRODU

A complete framed series of six highly detailed pencil drawings by Victorian artist Sir Edward Burne-Jones depicting the days of creation is coming up for auction for the first time in 40 years. *The Days of Creation* painting is considered one of Burne-Jones' greatest works, and this pencil drawing is more than just a study for the later masterpiece. There are distinct differences between the painting and the drawing. It's a fully realized exhibited work in its own right.

In 1870 he designed six stained glass windows for his old Oxford friend and frequent collaborator William Morris. This was his first exploration of this version of *The Days of Creation* idea. Each of the six windows featured an angel with a flame on his forehead holding a globe depicting God's actions on that day — the separation of light from dark, separation of the waters, and so forth. As the days progress, the number of angels increased to match. Morris & Co. turned Burne-Jones' designs into stained glass and they were installed in the west window of All Saints Church, Middleton Cheney, Northamptonshire.

The pencil drawings are similar to the stained glass in concept and iconography, but are more complex and detailed. We know from a note in his work-record that he began the drawings in 1871. In 1872, he began work on the paintings, a gouache watercolor with shell gold and platinum paint on linen panels more than twice the size of the pencil drawings. He worked on the paintings off and on through 1876. Once completed, the panels were framed in a huge Renaissance revival contraption designed by Burke-Jones specifically to hold all six *Days*.

In May of 1877, Edward Burne-Jones exhibited *The Days of Creation* painting in his comeback show at Grosvenor Gallery in London. It was a sensation. Oscar Wilde went to the Grosvenor Gallery show, describing his visit in detail in an article for *Dublin University Magazine* (the essay is included in his book of collected writings, *Miscellanies*). He critiqued works on display by the likes of Sir John Everett Millais and Sir Lawrence Alma-Tadema before lingering on Burne-Jones' triumphant return with *The Days of Creation*, *The Beguiling of Merlin*, and the *Mirror of Venus*. Here's his description of *The Days of Creation*:

The next picture is divided into six compartments, each representing a day in the Creation of the World, under the symbol of an angel holding a crystal globe, within which is shown the work of a day. In the first compartment stands the lonely angel of the First Day, and within the crystal ball Light is being separated from Darkness. In the fourth compartment are four angels, and the crystal glows like a heated opal, for within it the creation of the Sun, Moon, and Stars is passing; the number of the angels increases, and the colours grow more vivid till we reach the sixth compartment, which shines afar off like a rainbow. Within it are the six angels of the Creation, each holding its crystal ball; and within the crystal of the sixth angel one can see Adam's strong brown limbs and hero form, and the pale, beautiful body of Eve. At the feet also of these six winged messengers of the Creator is sitting the angel of the Seventh Day, who on a harp of gold is singing the glories of that coming day which we have not yet seen. The faces of the angels are pale and oval-shaped, in their eyes is the light of Wisdom and Love, and their lips seem as if they would speak to us; and strength and beauty are in their wings. They stand with naked feet, some on shell-strewn sands whereon tide has never washed nor storm broken, others it seems on pools of water, others on strange flowers; and their hair is like the bright glory round a saint's head.

The painting was considered a triumph. Burne-Jones' Renaissance influences (particularly Michelangelo and Mantegna) and clean style moved him out of the orbit of his early mentor pre-Raphaelite Dante Gabriel Rossetti, and placed Burne-Jones firmly at the head of the burgeoning Aesthetic movement. *Days* was so popular that stained glass versions of it were commissioned by a variety of churches for years even after Burne-Jones' death. Morris & Co made a neat version in Della Robbia ware ceramic between 1893 and 1906 for Dyfrig Chapel at Llandaff Cathedral in Cardiff, Wales.

The painting went through various private hands until its last owner, Grenville Winthrop, bequeathed it to Harvard's Fogg Art Museum in 1943. The series remained on display in Cambridge for the next 47 years. It was on loan in a dining room in Dunster House at Harvard University in 1970 when the fourth panel was stolen. It is still missing today. The surviving five panels are still at the Fogg Art Museum.

That makes this series of pencil drawings even more important. They're complete and framed together as Burne-Jones' intended. Their ownership history is also illustrious. Their first owner was Aglaia Coronio, a friend, model and muse of Burne-Jones' who probably received the drawings as a gift from the artist. After her suicide in 1906, her niece Zoë Ionides purchased the drawings from the estate before they could be put up for auction. The first time they came up for sale on the public market was 1973, after Zoë's death. It was bought by an art gallery who sold it to the mother of the present owner who of course wishes to remain anonymous.

The Days of Creation drawing will be sold at Bonhams in London on January 23rd. The pre-sale estimate is $340,000 – $400,000.

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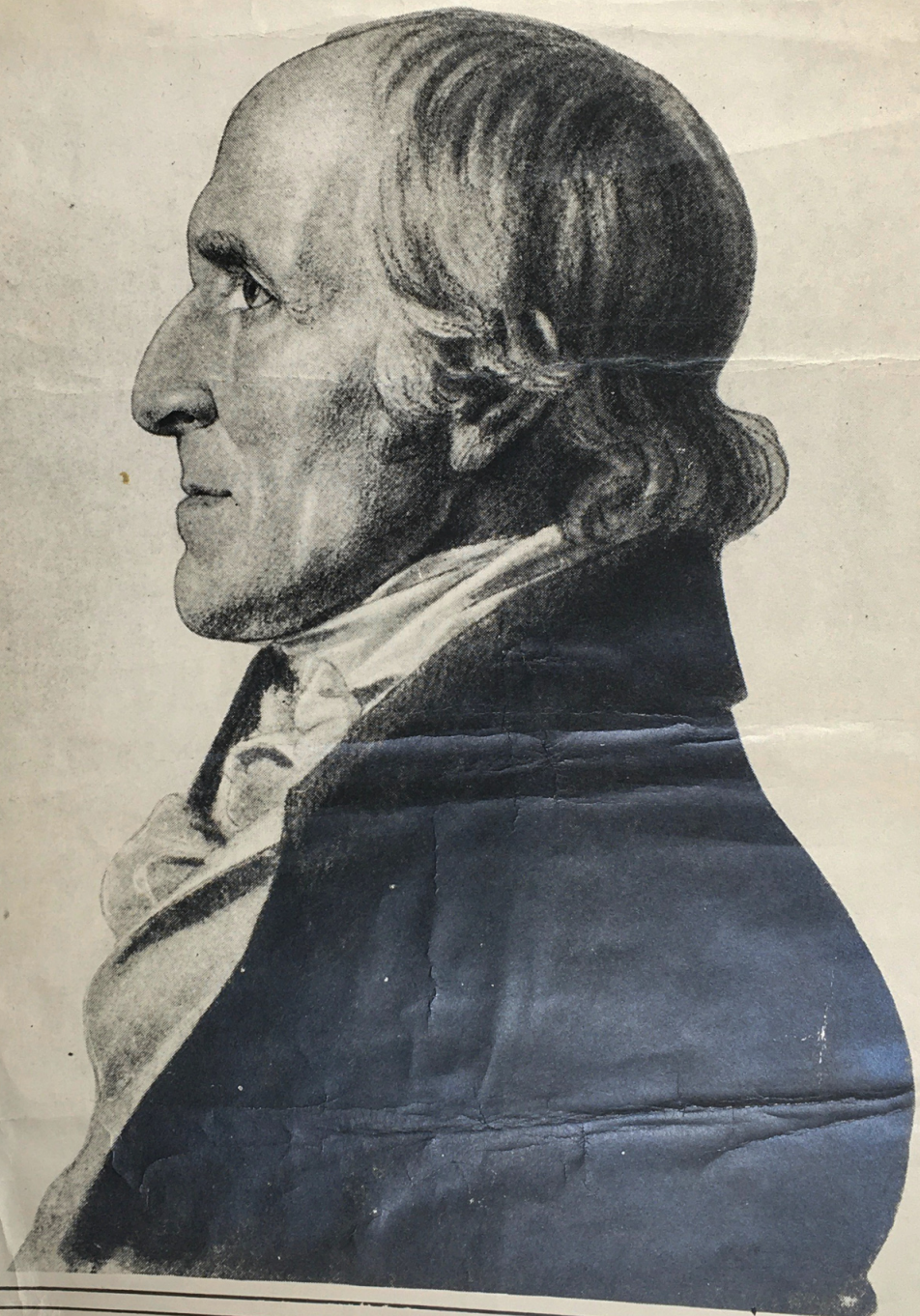
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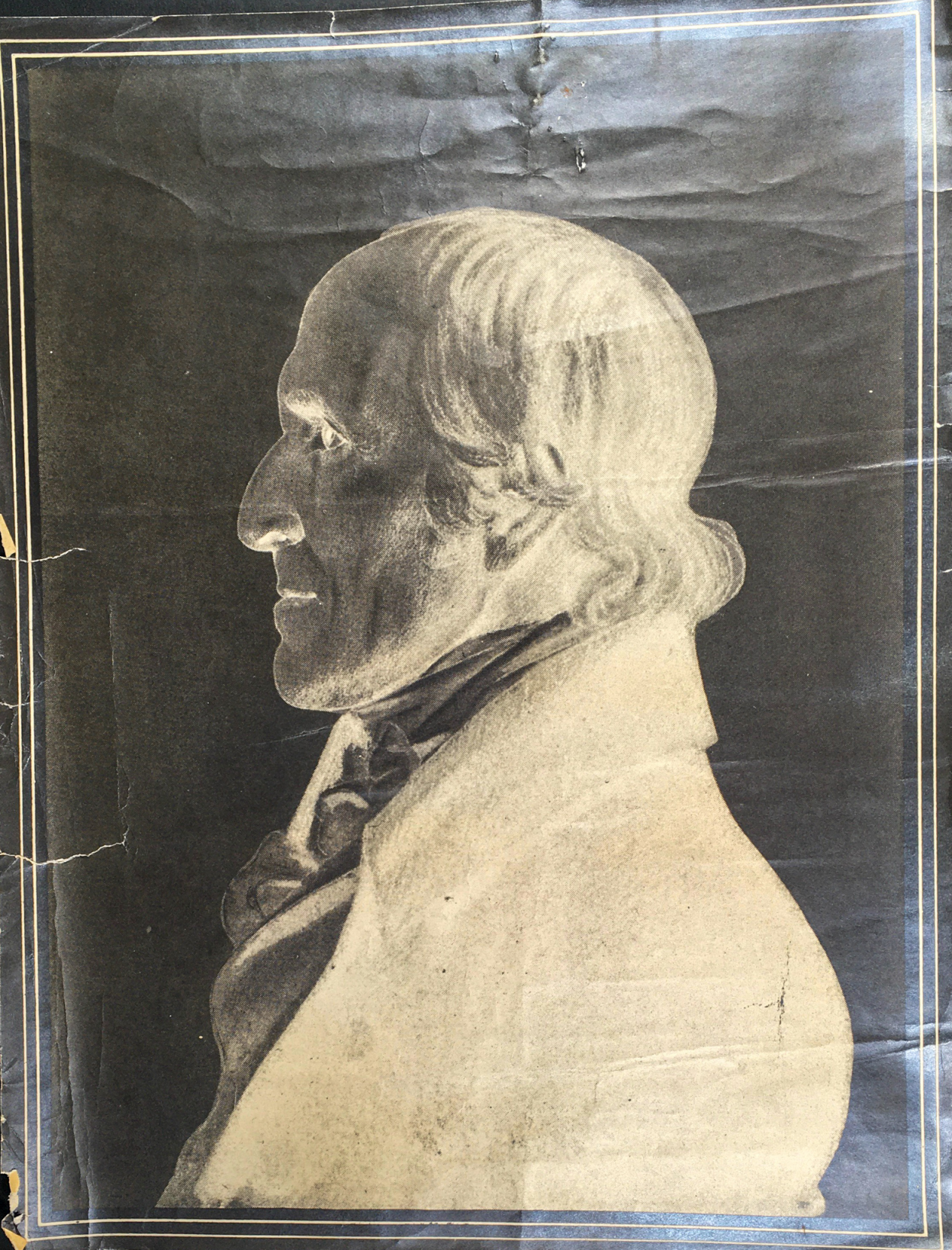
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Delaware Waters

"Delaware Waters"

Etching by Pennsylvania artist Franklin Townsend Morgan (1883- 1965)

Signed and titled in pencil-- "F. Townsend Morgan, Imp" l/r beneath image.

There is also an "F" over "T" over "M" imprint l/l on the image.



Delaware Waters

$20

F. Townsend Morgan

I am the granddaughter of F. Townsend Morgan. The F stands for "Franklin" and he hated that name, thus he only used the initial and he was referred to as "Townsend" or "Town" by close friends and family.
He lived from 1883 to 1965, had three daughters and 9 grandchildren.
If anyone wants further information on my grandfather please feel free to contact me. I live in Carlsbad, CA and I have etchings, drawings, paintings and lots of info about him, his WPA times, the Annapolis stamp, etc.--Bonnie Sawyer

F. Townsend Morgan

I discovered Townsend while researching another WPA artist. He was the best of about 10 artists brought to Key West around 1933 to publicize the bankrupt town as a romantic tourist destination, the first New Deal area recovery project. His delicate etchings of ships and harbor scenes were made into popular post cards. He lived there intermittently for many years, selling his work and teaching art. He did his Annapolis series about 1948. He signed his original etchings in pencil mostly in the lower right, in a small script. His star is rising for both historical and artistic reasons. The Key West library is a good source of info on him.

St. Petersburg Times ONLINE FLORIDIAN

The museum mystery

In Key West, where life is laid back, an artist's work has been mislaid. His family wants an accounting of the works; a museum can't seem to provide it.

By ADAM C. SMITH

© St. Petersburg Times, published June 12, 2001

In Key West, where life is laid back, an artist's work has been mislaid. His family wants an accounting of the works; a museum can't seem to provide it.

KEY WEST -- You probably never heard of F. Townsend Morgan, an obscure but prize-winning artist whose work resides at the National Gallery of Art in Washington, the New York Public Library and in countless private collections.

Among art history buffs in Key West, though, he is a significant historical figure. After the Depression when the town was destitute, he led a team of government-paid artists who pumped out art to promote tourism.

These days, 36 years after his death, he is also a source of considerable consternation in America's southernmost town.

The problem? Morgan's work seems to keep disappearing. His descendants have spent more than a decade trying to get an accounting of the F. Townsend Morgan artwork left years ago at the Key West Art & Historical Society. But they say a string of museum leaders kept brushing them off. Only after prosecutors started asking questions last year did museum officials begin returning some of the artwork. By then, the museum couldn't find much of it.

Bill Everhart, who has idolized "Grandpop" Morgan since boyhood, has infuriated the town's cultural elite, poking around homes, galleries and museums searching for art that means a great deal to him.

In this famously laid-back community, reaction to Everhart's feverish quest for answers has been anything but easygoing.

"He's a terrorist," said Claudia Pennington, executive director of the Key West Art & Historical Society.

"A troublemaker," said Nance Frank, owner of the pricey Gallery on Greene. "And a jerk."

"If he tries to come around here, I'll tell you honestly, I'll probably give him a poke in the nose," said Benjamin "Dink" Bruce, an art collector and scion of a prominent family.

Welcome to a seldom-seen side of the museum business, where sloppy management can collide with lofty claims of art stewardship.

Decades ago, handshake deals often sufficed when museums acquired pieces for their collections. Museum treasures were frequently listed as on "permanent loan," whatever that meant. Now, most reputable cultural institutions require clear contracts before accepting additions to their collection, and they generally balk at accepting anything on loan, as Morgan's family insists his work was.

The non-profit, government-funded Key West Art & Historical Society is hardly the first museum to have its integrity challenged. But this particular controversy over missing art is especially fitting in a town that celebrates its history of pirates and wreckers siphoning off riches from sinking ships.

"The wrecker mentality is alive and well in Key West," Everhart groused recently in his Winter Haven home. "I can't see this happening in a lot of other places that weren't as isolated as Key West."

Everhart views the Key West Art & Historical Society as a black hole through which art has been disappearing for years.

"It's the Art Motel," he said. "Art checks in, but it doesn't check out."

The story begins after Key West hit rock bottom. In 1934, the Depression had so devastated the town that as many as 85 percent of its residents relied on government relief. Authorities actually considered abandoning the bankrupt city and moving its inhabitants to the Tampa Bay area.

Instead, the governor's office and federal New Deal administrators concluded that the best hope for Key West was to turn it into a tourist destination. Artists from across the country were sent in to paint murals, design monuments, stage theater shows and draw and paint appealing postcards and pictures to be sent nationwide to entice would-be vacationers.

One of those artists was F. Townsend Morgan of Pennsylvania, whom President Roosevelt appointed as the second director of the Key West artists group working under the Works Progress Administration.

Morgan was a family man, but also a free spirit with a salty vocabulary. He produced water colors, oil paintings and sculptures but specialized in etchings. He would etch intricate scenes onto metal plates and create black and white prints of varying sizes. In Key West, Morgan etched palm trees, houses, ships and storms, some of the etchings so precise they resembled photographs.

He stayed in Key West well after the WPA program ended, helping found the Key West Art Center, which sold and showed his and other artists' work. The Key West Art & Historical Society later branched off from the arts center, sending commissions to Morgan for artwork of his that they sold. Morgan moved to Annapolis, Md., around 1949, and records show he continued to send pieces to Key West for sale.

Leaders of the Art & Historical Society, which today operates three museums, can find no records of Morgan donating artwork. But Morgan's family insists none of the pieces ever belonged to the museum.

"He left work there to be sold (on consignment) or shown at exhibits. It was never donated to them," said Norma Clark, Morgan's daughter and Everhart's mother.

Backing that position are a number of handwritten notes and letters Morgan wrote to the Art & Historical Society in the early 1960s about artwork for sale there and alluding to checks they sent him for sold pieces.

In 1966, the year after Morgan died and willed all his art to his family, daughter Norma Clark sent 18 more etchings to Key West to be sold, her records show. She never received any more checks for sold artwork and had little contact with the Key West arts group for years afterward.

Over the years, Morgan's artwork slowly disappeared.

When family members went to Key West in 1984, museum officials showed them more than 50 pieces on display and in storage. Fifteen years later, the museum had 30 on hand but wouldn't let Morgan's daughter take any with her, saying it first had to go to the board. The next year, museum officials could only find 13 pieces and returned several to family members. Three weeks later, it found four pieces, returning three to Morgan's family. Two more showed up a few weeks later and were mailed to the family.

Museum officials offered varying explanations for the ever-changing Morgan inventory, usually blaming past leaders for misplacing artwork.

Everhart went to the state attorney's office.

He complained about stolen artwork worth hundreds of thousands of dollars. He alluded to a black market of Morgan's art among Key West society. Among reams of documentation, he provided names of prominent and wealthy conchs with Morgan pieces in their homes, including "Dink" Bruce, who happened to be the landlord of Claudia Pennington, head of the Art & Historical Society.

(Everhart's efforts late one evening to get Pennington to let him inspect the artwork in Bruce's house while Bruce was out of town are why Bruce might be inclined to punch him in the nose.)

Everhart got the attention of the state attorney in Monroe County, but nothing came of it.

"Obviously there's a problem there, but I don't see anything that we can file criminally," said Kirby Owen, chief investigator for the state attorney in Key West. "He's probably got grounds for a civil suit."

Even if they could make a criminal case, State Attorney Mark Kohl said, they would run into statute of limitations problems. Besides, he said, "It's not like these people came to his house, took his property and sold it. Nobody knows for sure what kind of agreement was executed for this artwork, except for the artist and the people he made that deal with, and they're not around."

Claudia Pennington, a veteran museum professional who came to Key West last year, sat in her office overlooking the waterfront recently wearing a sun dress and a smile. Everhart's complaints, she suggested, were merely ravings from a pesky conspiracy theorist. She was determined not to waste any more time on him.

The art is not missing, she said. "I would say we probably have 25 pieces by F. Townsend Morgan," she said. Some of it is still in the process of being moved from storage in one museum to another, but many of the pieces are well accounted for, she said.

Asked to show them, she said security concerns prevented that. When pressed, she reluctantly escorted a reporter to the top floor of the Custom House Museum, where she spent 15 minutes searching through drawers and a climate-controlled room filled with cardboard boxes.

Nothing.

She said she knew of some stored elsewhere, but again said she wasn't comfortable showing a reporter. She eventually agreed and went to another room to dig out Morgan pieces. After five more minutes searching, she found one unsigned etching that she said was probably one of Morgan's.

"Well, I don't know what to tell you," Pennington said after her second unsuccessful search.

Missing artwork is nothing new to the Key West Art & Historical Society. Henry La Cagnina, one of the last surviving Key West WPA artists, donated a couple of paintings to the society in the 1960s only to find years later that they had disappeared.

"Key West is pretty loose. Who knows what happened to it?" said La Cagnina's son, David. "My father doesn't hold it against them. He gave it to them for historical reasons, and they should have taken care of it. Since they didn't, he's not going to give them anything else, but that's the way it goes."

In 1989, the niece of one longtime former director of the society was helping her incapacitated aunt move into a nursing home. In the process, she discovered art and artifacts "stacked floor to ceiling" in her aunt's home, according to an official history of the society. Some of the pieces were sold off, and some were returned to the museum collection. Everhart believes Morgan pieces were among the work discovered in the director's house.

Susan Olsen, the first trained museum professional hired by the Art & Historical Society in 1986, suspects much of the Morgan artwork was sold off before she arrived. In late 1984 or early 1985, she said, museum leaders sold off a lot of artwork to raise money to upgrade the collection.

"That's when I think a lot of the F. Townsend Morgan pieces left. The terrible mistake they made was selling without having clear title.... Trust is everything in a museum," said Olsen. She lamented that the Art & Historical Society sometimes operated under a loose, "everybody knows each other, we're all friends," standard.

Elisa Phelps, a museum collections expert active with the American Association of Museums, was unfamiliar with the Key West group but said most museums with relatively small collections have little difficulty finding pieces in their collection. Likewise, professional museums for decades have been careful about how they sell their work.

"One shouldn't dispose of anything in any way when you can't document that you have a clear title," Phelps said.

Everhart doubts he could afford a civil suit against the arts group, but any lawsuit would require untangling murky ownership questions about Morgan's art. Unable to find any records of donated artwork, Pennington last year wrote Everhart that all Morgan artwork at the Art & Historical Society would be credited as "on loan" from the Morgan estate and his family.

But the museum now sees it differently.

"We've been in possession of it and maintaining it for all these years," she said. "The board's position is that it's ours."

Nearly four decades after Townsend Morgan died, there is no great demand for his black and white etchings. Everhart told the state attorney's office that the missing pieces are worth $250,000 to $1-million. This appears to be a big leap, colored by a grandson's adoration.

In fact, there is no clear value, because Morgan pieces are rarely sold. A 1994 exhibition of WPA art in Key West valued Morgan pieces at $2,000 apiece. A California auction house reported selling a Morgan oil painting last year for $4,000. On eBay last month, three different signed Morgan etchings were offered, attracting top bids between $5.50 and $50.

"They don't know what they have," Everhart said. Everhart himself has dozens of Morgan pieces, a collection he considers priceless. Several of his pieces are on display at a Winter Haven frame shop and gallery, Art Effects, and he hopes to exhibit his grandfather's work across the state.

For now, though, Key West looks like an unlikely site.

-- A number of F. Townsend Morgan pieces are on display at Art Effects, a gallery and frame shop at 605 Overlook Drive, Winter Haven; (863) 324-5811.

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Albert Rouchaud

Albert Rosenthal

BORN: January 30, 1863, Philadelphia, PA
DIED: 1939, New York, New York

Albert Rosenthal was a portrait painter, etcher, and authority on American history and eighteenth- and nineteenth-century American art. He studied at the Pennsylvania Academy of Fine Arts in the 1880's. He also studied with Jean Leon Gerome at the Ecole des Beaux-Arts in Paris, and in Munich. He is known for his portraits of Philadelphia's first ten mayors, in city hall, and many of the Chief Justices of the Pennsylvania Supreme Court, in Harrisburg. Throughout the teens and twenties, Rosenthal frequently exhibited at the Pennsylvania Academy of the Fine Arts, The National Academy of Design in New York, and the Art Institute of Chicago.

Mr. Rosenthal received many awards and his work can be found in many galleries, including museums in Los Angeles, Detroit, Kansas City, and St. Louis. He passed away at the age of 76 in 1939.

Rosenthal was a student of his father, engraver Max Rosenthal, and later published a book about him. He is also known for his collection of American drawings, which he donated to the Free Library of Philadelphia in 1927.

Although his paintings consist mostly of portraits-many depicting historically important American political and military figures-he also rendered modern life images in the realist mode of the Ashcan School. In 1919, Rosenthal's *Millinery* was illustrated in Vogue magazine with the caption: "A clever bit of work, spontaneous and vivid and handled with a light sure touch was 'Millinery.'" Rosenthal exhibited the work in the following year with the title In Seal and Sable and gifted it to the Detroit Institute of Arts in 1924, after its inclusion in the museum's annual exhibition. Several works by the artist have been sold at auction, including 'Millinery (In Seal and Sable)' sold at Doyle New York 'Doyle@Home' in 2013. **Sold for $4,063** (Includes Buyer's Premium) Estimate $2,500-3,500

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Folder 19

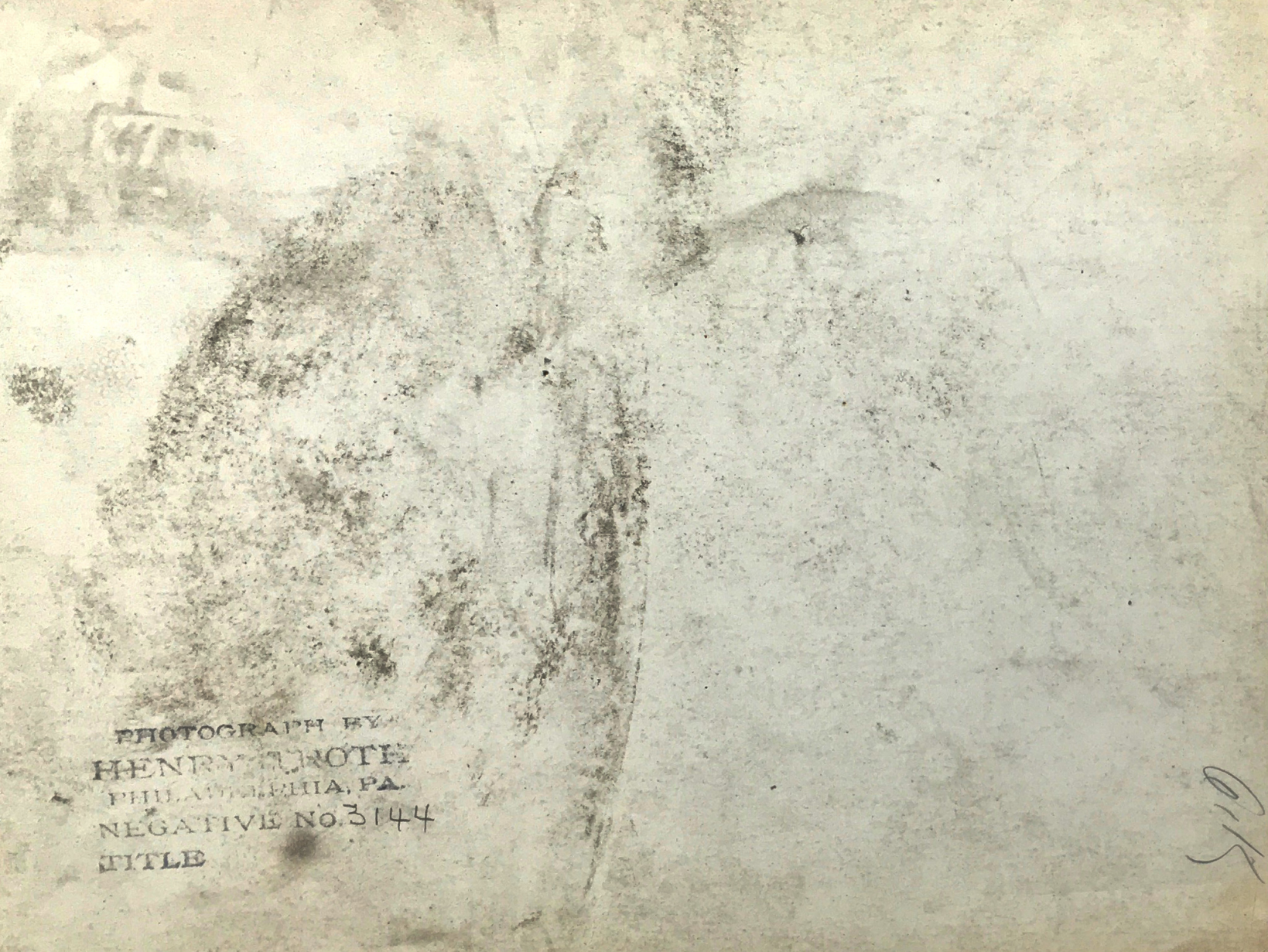


PHOTOGRAPH BY
HENRY TROTH
PHILADELPHIA, PA.
NEGATIVE No. 10137
TITLE



PHOTOGRAPH BY
HENRY TROTH
PHILADELPHIA, PA.
NEGATIVE No. 2206
TITLE




PHOTOGRAPH BY
HENRY [illegible]NOTE
PHILADELPHIA, PA.
NEGATIVE NO. 3144
TITLE

Henry Troth was a nationally known photographer. He came to Rose Valley in the early 1900's, and built a summer home on Price's Lane for him and his sister, Emma Troth. Emma was an artist, mainly an illustrator, who shared a studio with a young woman named Louise Smith.

Troth was a pictorialist, a name given to those photographers in the late 19th and early 20th centuries interested in creative artistic expression. For them, photographic sharpness and clarity were to be avoided. Their photographs often had a soft tranquil quality.

Troth displayed his work along with other noted photographers including F. Holland Day, at the 1896 Washington Salon. In 1899, he, Day, Frances Benjamin Johnston, Clarence White, and Gertrude Kasebier were selected to be judges at the Second Philadelphia Photographic Salon.

His work is in collection at the George Eastman House.

Source:
History of Rose Valley, vol. 1
Americanhistory.si.edu

Luminous-Lint
for connoisseurs of photography

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Names: Other: Henry Troth
Dates: 1860 - 1945, 25 April
Born: US, PA
Died: US, PA, Philadelphia

His pictorialist work was included in *Die Kunst in der Photographie.*

Preparing biographies

Approved biography for Henri Troth
(Courtesy of Christian Peterson)

Henry Troth was born in 1860 in Pennsylvania, into a Quaker family of chemists. He became a professional photographer in Philadelphia, specializing in flower and landscape images that illustrated many publications. He also produced personal naturalistic and pictorial work that was included in exhibitions of artistic photography around the turn of the twentieth century.

Troth's creative work was exhibited in both the United States and Europe. He commenced showing in 1892, at the fifth Joint Exhibition in Boston and the annual members' show of the Photographic Society of Philadelphia. His photographs were included in salons in Chicago, Cleveland, Minneapolis, Philadelphia, Pittsburgh, and Washington, D.C. Other juries that accepted his work included those in London, Glasgow, Paris, Brussels, and Hamburg. In December 1897, he was honored with a one-person exhibition at the Camera Club of New York. Three years later, F. Holland Day included prints by Troth in the important show the New School of American Photography, seen in London and Paris. Alfred Stieglitz presented one of Troth's photographs in the inaugural exhibition of the Photo-Secession in 1902, but did not invite him to become a member of the group. In addition, Troth himself served on exhibition juries, most notably for the Philadelphia Photographic Salon in 1899.

Troth's images were widely seen in the photographic press, popular magazines, and books. Between 1897 and 1903, his creative images appeared in such monthlies as the *American Amateur Photographer*, *Camera Notes*, *Photo Beacon*, *Photo Era*, Photo Miniature, and the *Photographic Times*. The *American Annual of Photography* reproduced his work in 1895, 1897, 1901, and 1902. In 1897, Troth wrote a four-part article for the Ladies' Home Journal titled "Amateur Photography at its Best," illustrated with his own pictures of landscapes and wildflowers. His images appeared in three handsome books that were part of the back-to-nature movement: J. P. Mowbray's A Journey to Nature (1902), Sidney Lanier's Hymns of the Marshes (1907), and Charles Francis Saunders's A Window in Arcady (1911).

Botany held sway for Troth, prompting him to make hundreds of straightforward photographs of flowers. These were used for the books The Flower Finder, Nature's Garden, Phytogeographic Survey of North America, and Wild Flowers worth Knowing. He also supplied original photographs to the Botanical Section of the Academy of Natural Sciences of Philadelphia.

Troth's last photographic byline appeared in the *American Annual of Photography* 1910, on an article he wrote on equipment. According to the *New York Times*, Henry Troth died in a Philadelphia hospital after a long illness, on April 25, 1945, at age eighty-five. His frequently published lif

Christian A. Peterson *Pictorial Photography at the Minneapolis Institute of Arts* (Christian A. Peterson: Privately printed, 2012)

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Date last updated: 1 June 2013.

SHARED BIOGRAPHICAL INFORMATION PROJECT

We welcome institutions and scholars willing to test the sharing of biographies for the benefit of the photo-history community. The biography above is a part of this trial.

Portraits

If you have a portrait of this photographer or know of the whereabouts of one we would be most grateful.

alan@luminous-lint.com

Family history

If you are related to this photographer and interested in tracking down your extended family we can place a note here for you to help. It is free and you would be amazed who gets in touch.

alan@luminous-lint.com

Artistic Photography of Henry Troth
Author(s): Louis Albert Lamb
Source: *Brush and Pencil*, Vol. 8, No. 5 (Aug., 1901), pp. 281-288
Published by:
Stable URL: http://www.jstor.org/stable/25505667
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LONG BEECH-FERN
By Henry Troth
Copyright, 1897, by Henry Troth

ARTISTIC PHOTOGRAPHY OF HENRY TROTH

Even to this day there is no small dissension as to the datum of art. Mr. Whistler's eloquent enunciation of the ultra-impressionistic doctrine continues to be the fetish of one school and the rank heresy of another. On the one hand are the nature-worshipers rallied under the banner of the Slade professor of fine arts; and on the other, the quasi-apologist for nature with Whistler as their leader and his "Ten o'Clock" lecture as their scripture and revelation.

The gulf between the two factions or cults is indeed great enough. Ruskin proclaimed nature as the acme of artistry. But Whistler found that nature merely contained "the elements of all pictures," and was "very rarely right"—"usually wrong"—and "seldom successful in producing a picture." To Whistler, the artist was and is all in all, for the artist's function it is to scan nature's treasury of suggestions, and "to pick, choose, and group with science" the elements therein contained, so that a "beautiful picture may result."

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Nature, the base bullion; the artist a refiner; the resulting picture pure gold!

According to either school of thought about art, it is necessary to accord a very high rank to the camerist who is a true artist. Of all artists surely he is most hedged about with difficulties. If he elect to copy nature literally, he must perforce load his result with much that is superfluous; and if he endeavor to "pick, choose, and group with science" a few of the many things in the angle of his *partie pris*, he is embarrassed by the greedy facility of his lens, which cannot eliminate the superfluous or subordinate the lesser object.



BULBOUS BUTTERCUP
By Henry Troth
Copyright, 1901, by Henry Troth

For the lens is an eye in which the philistinism of the Philistine is exaggerated—it sees too much, and is rated excellent in the measure of its capacity for detail, which is contrary to the standards of the artist.

When it happens, therefore, that a camerist *does* succeed in overcoming the deadly redundancy of his instrument—when he develops *in excelsis* the faculty of "picking, choosing, and grouping," despite the handicap of his lens—he deserves all the praise and commendation that have latterly been bestowed on Henry Troth of Philadelphia.

As we might expect of such an artist of the camera, Mr. Troth is able to reconcile in a signal way the divergencies of the Ruskin and Whistler cults of art. He draws the lily, for example, so literally that the result is a competent study for the botanist; but at the same time he expresses in his work that divine combination of grace and strength which Whistler was pleased to term "elegant."

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Mr. Troth gives us Nature *ipsissima verba* when he deems the language of literal fact to be most fitting; but he reserves always the option to interpret Nature according to his own innate feeling. He thus combines the veritistic and the impressionistic in his work, and is universally acceptable.



MEADOW SWEET
By Henry Troth
Copyright, 1897, by Henry Troth

In looking through a collection of Mr. Troth's superb photographs,

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WILD CARROT
By Henry Troth
Copyright, 1897, by Henry Troth

it readily occurs to any one that he has realized fine possibilities in scores of motives which would have escaped the notice of almost everybody else. We can fancy we see him among a thousand camera enthusiasts roving up and down the New England seacoast, and he alone of all that company pausing to record now and then this slope of sand, that majestic headland, this storm-riven tree-trunk. There is about his photographs a perfect aroma of individuality. Not one of them fails to proclaim his truly artistic selectivity. He discovers peculiar beauties under the obscuring veil of the commonplace, and he has the cunning to make the beauty dominate.



MOUNTAIN LAUREL
By Henry Troth
Copyright, 1900, by Henry Troth

It is a mystery of his craftsmanship how he achieves such successes with material so unprepossessing. In the analysis of his qualities we may say that he has a consummate sense of pure line, of abstract mass, of tonal relations, and of all their combinations and permutations. But he has somewhat more than a mere instinct for the fundamentals of graphic art. He has pre-eminently the rare power of convey-



BY THE SEASIDE
By Henry Troth

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JACK IN PULPIT
By Henry Troth
Copyright, 1901, by Henry Troth

ing suggestions of his poetic moods.

By varying an exposure a fraction of a second and prolonging development a minute or two, he somehow weaves a web of fancy over his negative, and makes the cold platinotype glow with the emotion which sprung up in his heart when he chose his subject. His prize-winning "Sheepfold" picture, recently reproduced in BRUSH AND PENCIL, is a noteworthy example of this faculty. He exhibits it in any number of landscapes and seascapes made on the bleak Massachusetts coast.

Moreover, he has a somewhat Japanese sense of the decorative disposition of simple masses and spaces.



CHICORY
By Henry Troth
Copyright, 1901, by Henry Troth



INDIAN PIPES
By Henry Troth
Copyright, 1896, by Henry Troth

Many of his photographs have *in petto* the quality of mural painting—largeness, breadth, and masterly simplicity. It occurs to some of his admirers that this is his prime forte. No one can study his landscapes without feeling this mural quality. They are fine in ensemble and sufficient in detail.

Mr. Troth's floral delineations are almost uniformly happy in combining the literal

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and the ideal in just proportion. It is difficult to deal in microscopical minutiæ without falling into the habit of mincing. In handling flower subjects he enlists his decorative faculty, and makes it the foil of his botanical penchant. The fortunate result is, that his pictures are as accurate as leaves from an herbarium, and as pleasing as a cherry-blossom spray by Hokusai—science and art in one.

Finally, he has the manipulative part of his art developed to a degree of perfection which admits of no superior. This is not least of the considerations which prompted his unanimous selection for the jury of the Chicago Photographic Salon of 1901. His presence on the jury of selection vouchsafes the maintenance of high standards, both artistic and technical.

LOUIS ALBERT LAMB.



RATTLESNAKE PLANTAIN
By Henry Troth
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From the adam Peitz collection

E.L.D.

Edward Leighton Doty

This is the second in a series about bookplate artists who have not left much of a published trail. Edward L. Doty worked in Boston in the 1930's. In my attempt to find some background information I unearthed the following: In 1939 Mary E. Doty of Lynn, Mass. donated bookplates engraved by Edward Leighton Doty to the Museum Of Fine Arts in Boston. I plan to contact the museum in order to obtain more information and hopefully some additional scans.

11/13/2013 Within hours of yesterday's posting about Edward L. Doty I received the following information: Just some background on Edward Doty:

Edward Leighton Doty was born in Brockton, MA on 05 Aug 1895, the son of Edward L. and Mary E. (Dowey) Doty. Edward had a poem entitled "Thankfully Received" published in *Breezy Stories*, v. 5, #5, January 1918, p. 74. In 1918, he was employed as a copper plate engraver for J. P. Ogdin? , 7 West St., Boston. In the 1920 census for Cambridge, MA, he is listed as an engraver in a stationery store, and in 1930 as an engraver. It is likely that he never married, and seems to have resided with his mother until his death in 1939. The Boston City Directories of 1916-26 list him as an engraver at various addresses, along with his brother, Kenneth R. Doty. In 1927, he is listed at 651 Boylston, with the notation "Doty Studio." In the 1930-31 Boston City Directory, he is listed as a "steel and copper plate engraver, with his brother, Kenneth R. Doty also listed as an engraver at the same address. The 1937 Cambridge, MA city directory lists Edward without this brother, as an engraver at 49 Dana.

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Woodmere Art Museum

Philadelphia, PA

215-247-0476

Stephen Parrish: Rediscovered American Etcher



Market Day - St. Augustine, 1884, SP #102, Etching, 9 x 6 5/8 inches, from the collection of Rona Schneider

Woodmere Art Museum exhibits "Stephen Parrish: Rediscovered American Etcher," from April 11 to June 27, 1999. Stephen Parrish (1846-1938), a painter and the father of Maxfield Parrish, was one of the most highly praised American etchers in the 1880s and, a century later, has been rediscovered.

Parrish's etchings reflect his close observations of nature as he traveled in America and Europe. Curated by print scholar Rona Schneider of Brooklyn, New York, the exhibition will include 40 of his finest etchings along with a copper etching plate and several preparatory drawings.

According to Michael W. Schantz, Ph.D., Woodmere Director and CEO, the exhibition is mounted in conjunction with a major exhibition of the art of Maxfield Parrish (1870-1966) organized by The Pennsylvania Academy of the Fine Arts, Philadelphia and opening there on June 19, 1399.

Special exhibition public tours are scheduled at 10 a.m. on Tues., April 30, and 1 p.m. on Sun., May 16.

Excerpt from the Introduction to *Stephen Parrish: Rediscovered American Etcher* , catalog to the exhibition , by Rona Schneider:

"Stephen Parrish was born in 1846 into a devout Philadelphia Quaker family that tolerated his childhood love of art and did not object when he made a brief trip to Europe in 1867, mainly to spend time at the Paris Exposition and the museums of Paris and London. Back in Philadelphia, he ran a coal business and then a stationery shop for several years, married in 1869, and his only child, Frederick Maxfield, was born in 1870.

In 1877 he decided, in spite of his lack of formal training, to become an artist. This was a daring move, since he sold only six paintings by 1879, and he had a wife and a nine-year-old son to support. Luckily, the 'Etching Revival' was just starting in America, and in November 1879 he took his first etching lesson from the already successful Philadelphia artist, Peter Moran. As he wrote so many years later, he really did take to it like a duck to water.

Parrish quickly found his best subject matter in the landscape of Eastern North America, particularly the harbors and villages of New England and Canada. As a leading critic wrote in 1883: 'Mr. Stephen Parrish, whom I should put...in the very first rank of our ...etchers, and who is the most popular of them all...is especially associated with seaboard scenes. Our ragged fisher-villages, with their rocky foundations and primitive vessels, have found in him a first and most clear-voiced interpreter.'

Parish's timing was excellent, since he discovered he loved a medium for which he had a natural aptitude just when the market was cresting. He spent the next 11 years making etchings in the United States, Canada, and Europe. Because Parrish frequently returned to earlier sketches and drawings, etchings of places he had traveled to generally appear throughout his etching career rather than just at the time of his visits."

© 1999 by the Woodmere Art Museum, 9201 Germantown Avenue, Philadelphia, PA 19118 and Rona Schneider, Brooklyn Heights, New York.

For further biographical information on selected artists cited above please see America's Distinguished Artists, a national registry of historic artists.

rev. 9/20/10

Stephen Parrish

From Wikipedia, the free encyclopedia

Stephen Parrish (9 July 1846, Philadelphia – 1938) was a painter and an etcher from the United States.



Portsmouth N.H. by Stephen Parrish

Biography

Parrish was engaged in mercantile pursuits until he was 30, when he applied himself to art, studying for a year with a local teacher. In 1878 he first exhibited at the Pennsylvania Academy in Philadelphia, and in 1879 at the National Academy in New York City. He soon turned his attention also to etching, and in December 1879, produced his first plate. After that he applied himself to both branches of art, exhibiting in New York City, Boston, Philadelphia, London, Liverpool, Paris, Munich, Dresden, and Vienna. He was a member of the New York Etching Club and the Society of Painter-Etchers of London. From 1884 to 1886, he traveled in Europe.

His etchings include *Northern Moorland* and *Low Tide — Bay of Fundy* (1882); *Coast of New Brunswick, Winter Evening — Windsor, Nova Scotia*, and *Bethlehem* (1884); *London Bridge* and *On the Thames* (1886); and *A Gloucestar Wharf* (1887). Among his paintings are *November* (1880); *In Winter Quarters* (1884); *Low Tide — Evening* (1885); *On the Rance, Brittany* (1886); and *The Road to Perry's Peak*. He also made etchings of several of his pictures.

He was the father of Maxfield Parrish.

References

- Wilson, James Grant; Fiske, John, eds. (1900). "Parrish, John". *Appletons' Cyclopædia of American Biography*. New York: D. Appleton.
- Stephen Parrish: Rediscovered American Etcher (http://www.tfaoi.com/newsm1/n1m157.htm) at Woodmere Art Museum (visited 7 June 2010)
- This article incorporates text from a publication now in the public domain: Wilson, James Grant; Fiske, John, eds. (1891). "article name needed". *Appletons' Cyclopædia of American Biography*. New York: D. Appleton.

External Links

- *Catalogue of pictures* (http://libmma.contentdm.oclc.org/cdm/compoundobject/collection/p15324coll1/id/2089/rec/6), a digitized exhibition catalog containing a list of works by the artist.

CAPE ANN MUSEUM

ART HISTORY CULTURE

Selected works by Stephen Parrish



Stephen Parrish

1846 - 1938

Stephen Parrish was born into a Quaker family in Philadelphia, and despite an early interest in art, did not begin to pursue a career in it until 1877. In 1879, after a rather lackluster attempt at making a living as a painter, Parrish turned to etching, a medium that during the 1870s was attracting a growing and enthusiastic audience in this country. A skilled draftsman, Parrish took easily to the medium, focusing on landscapes and quickly becoming one of the most respected etchers in the region.

Parrish first came to Cape Ann during the summer of 1880, traveling with his family and staying at the Fairview Inn in East Gloucester along with other Philadelphia artists including Cecilia Beaux and Henry R. Poore. Over the course of the next year, he would produce 28 etchings inspired by his time here. In coming years, he would go on to make 14 additional views of Cape Ann before turning back to painting in the early 1890s. Parrish's etchings were based on detailed pencil and ink drawings of which the Cape Ann Museum is fortunate to have several in its permanent collection. Drawings were done by Parrish in *situ* and later transferred to copper plates for printing.

Stephen Parrish was the father of well known early 20th century artist Maxfield Parrish (1870-1966).

Stephen Parrish

1846-1938, American



Stephen Parrish
1846-1938, American

$500.00

Low Tide, Bay of Fundy

This is a very fine atmospheric etching of fishermen's houses along the Canadian coastline, with two small children playing on a boat in the foreground. The image size is 11 3/4 x 18 3/4 inches, published in 1881, cat: Schneiderman- 64, signed and titled in the plate. Stephen Parrish was one of the leading American etchers of the late 19th century, known for his atmospheric images of the rugged New England and Nova Scotia coastlines. This etching is one of Parrish's finest prints; in his 1886 book 'Etching in America', J.R.W. Hitchcock wrote, "Nothing that Mr.

19th Century American Etchings

Read more



Stephen Parrish
1846-1938, American

$295.00

An Old Bridge

This two sided drawing by Stephen Parrish measures 6 5/8 x 10 3/8 inches. Done in black ink, c. 1890, with a Maxfield Parrish Jr. family stamp on the lower right and upper left in black ink. Another drawing of a homestead with split rail fence, possibly his own, in on the reverse.

American General



Stephen Parrish
1846-1938, American

$625.00

Fishermen's Houses, Cape Ann

This is a very fine original etching by Stephen Parrish, published by Keppel in 1881. The image size is 12 x 19 inches, cat: Schneider-49, plate signed and titled, pencil signed. According to Schneider, this atmospheric image of the Massachusetts shore was one of Parrish's most popular etchings. This print features a very richly inked impression with beautiful plate tone, printed on a medium weight wove type paper with ample margins.

19th Century American Etchings



Stephen Parrish
1846-1938, American

$395.00

Annisquam

This rare, 1881, pencil signed etching by Stephen Parrish measures 6 1/4 x 11 5/8 inches and is plate signed, titled and numbered. It is #54 in the Schneider catalogue. In the 1880's, Parrish was one of the leading etchers in America known for his depictions of the rugged New England coastline and the working-class people who lived in it.

19th Century American Etchings



Stephen Parrish
1846-1938, American

$595.00

A Fishing-Hamlet--Bay of Fundy, 1882

Etching, image size 5 1/4 x 8 1/8 inches, 1882, plate signed l.l. "S Parrish" and "68" l.r., pencil signed l.r. "Stephen Parrish". This etching was made by Parrish after his painting, "A Fishing Hamlet, Bay of Fundy–Evening, which was shown at the National Academy of Design in March 1882.

19th Century American Etchings



Stephen Parrish
1846-1938, American

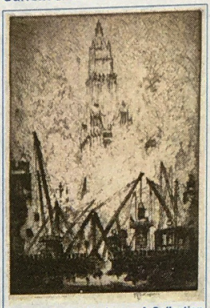
$495.00

Near Dinard, Brittany, 1888

Etching, image size 5 1/4 x 8 1/2 inches, 1888, plate signed l.l. "Stephen Parrish", Schneider 136.

19th Century American Etchings

Current Show



Architecture and Industry: A Collection of Etchings and Lithographs by Joseph Pennell

Joseph Pennell was an early 20th century printmaker, illustrator, writer and teacher, and a cen...

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Stephen Parrish — $495.00
1846-1938, American

Evening on the Schroon, 1880

Etching, sight size 8 1/5 x 15 1/2 inches, 1880, second state, plate signed and dated l.r. "S.Parrish, 1880", cat: Schneider-19, first time Parrish etches the date into the plate, becomes one of Parrish's most popular prints in his Adirondack series.

20th Century American Etchings



Stephen Parrish — $425.00
1846-1938, American

Gloucester Harbor - Morning, 1880

Etching, image size 4 1/4 x 7 1/4 inches, 1880, Schneider #31, plate signed l.l. "S. Parrish" and "31" l.r.

20th Century American Etchings



Stephen Parrish — $425.00
1846-1938, American

On the Annisquam, 1880

Etching, image size 5 x 8 7/8 inches, 1880, Schneider #39, plate signed l.l. "S. Parrish" and "39" l.r.

20th Century American Etchings



Stephen Parrish — $325.00
1846-1938, American

In Port

Etching, image size 3 3/4 x 9 3/8 inches, 1881, cat: Schneider-61, plate signed.

19th Century American Etchings



Stephen Parrish — $625.00
1846-1938, American

Portsmouth, NH

Etching, image size 7 3/4 x 13 3/4 inches, 1881, Schneider #46, plate signed l.l. "S. Parrish", titled l.r. "Portsmouth NH" and numbered "46".

20th Century American Etchings



Stephen Parrish — $275.00
1846-1938, American

A Winter's Day, Windsor, N.S.

Etching, image size 5 7/8 x 7 7/8 inches, 1887, second state, #125 in the Stephen Parrish catalog, plate signed l.l. "Stephen Parrish", "Copyright 1887 by Frederick A. Stokes" u.l.

19th Century American Etchings



Stephen Parrish — $675.00
1846-1938, American

Evening- Gloucester

Etching, image size 8 5/8 x 14 inches, 1883, cat: Schneider-77, plate signed "Stephen Parrish" l.l. "77"(reversed) l.r.

19th Century American Etchings



Stephen Parrish — $275.00
1846-1938, American

Gloucester Ferry (No. 2)

Etching, image size 2 7/8 x 5 1/4 inches, 1881, cat: Schneider-60, plate signed.

19th Century American Etchings

Stephen Parrish — $875.00



1846-1938, American

Coast of New Brunswick, 1882

Etching, image size 21 1/4 x 35 1/4 inches, 1882, second state of two, Schneider #75, plate signed l.l. and pencil signed l.r., one of two large etchings by Parrish.

20th Century American Etchings



Stephen Parrish — **$395.00**
1846-1938, American

Inner Harbor Gloucester

Etching, image size 9 5/8 x 13 1/2 inches, plate signed and dated l.l. "Stephen Parrish 1883".

19th Century American Etchings



Stephen Parrish — **$425.00**
1846-1938, American

Trenton--Winter, 1883

Etching, 9 3/8 x 16 5/8 inches, 1883, cat. Schneider-78, plate signed

19th Century American Etchings



Stephen Parrish — **$475.00**
1846-1938, American

An Old Farm Near the Sea (Niles Farm, Cape Ann)

Etching, image size 9 7/8 x 13 7/8 inches, 1881, catalog Schneider 44, thread margins on 2 sides, pencil signed within the image.

19th Century American Etchings



Stephen Parrish — **$275.00**
1846-1938, American

Hastings

Etching, image size 5 3/8 x 10 3/8 inches, plate signed

19th Century American Etchings



Stephen Parrish — **$575.00**
1846-1938, American

Mills at Mispek, N.B.

Etching, image size: 8 3/4 x 11 3/4 inches, 1884, second state, cat. Schneider-104, pencil signed lower right.

19th Century American Etchings



Stephen Parrish — **$975.00**
1846-1938, American

Evening in Brittany

Etching, plate size: 15 5/8 x 23 5/8 inches, image size: 13 3/8 x 21 5/8 inches, 1887-1888, cat. Schneider-133, remarque lower left, inscribed lower right: "Selected for Mr. E. Q. Kennedy", printed by H. Wunderlich & Co., New York, on parchment, pencil signed lower right.

19th Century American Etchings



Stephen Parrish — **$625.00**
1846-1938, American

Environs of Jacksonville (Florida)

Etching, image size: 5 x 9 inches, 1884-1887, cat. Schneider-126, signed and titled in plate lower left, pencil signed lower right

19th Century American Etchings

Stephen Parrish — **$475.00**
1846-1938, American



Port of Nice

Etching, image size: 3 7/8 x 5 inches, 1888, cat. schneider-145, pencil signed lower right.

19th Century American Etchings



Stephen Parrish — **$975.00**
1846-1938, American

Greenwich Hospital

Etching, image size 11 3/4 x 15 7/8 inches, pencil signed

19th Century American Etchings



Stephen Parrish — **$650.00**
1846-1938, American

A By-Way in Trenton

Etching, image size: 5 7/8 x 9 7/8 inches, 1881, #52, Cat. Schneider, edition of 38, pencil signed lower right

19th Century American Etchings



Stephen Parrish — **$975.00**
1846-1938, American

A Showery Day - St. Augustine

Etching, image size: 5 5/8 x 9 5/8 inches, 1884, cat. Schneider-100, rare pencil signed proof

19th Century American Etchings



Stephen Parrish — **$475.00**
1846-1938, American

Hauling by the Capstan, Yport, Normandie

Etching, image size: 4 5/8 x 8 1/4 inches, 1888, After de Neuville, signed in plate lower left, pencil signed lower right

19th Century American Etchings



Stephen Parrish — **$625.00**
1846-1938, American

Lewisberg on the Schroon

Etching,1880 image size: 4 3/4X8 in.pencil signed

19th Century American Etchings



Stephen Parrish — **$225.00**
1846-1938, American

November

Etching, 1880, cat. schneider-12, image size: 6 x 10 7/8 inches, plate signed.

19th Century American Etchings



Stephen Parrish — **$295.00**
1846-1938, American

Beach At Marblehead

etching, 3 1/2x 5 1/2,plate signed

19th Century American Etchings



Stephen Parrish — **$1200.00**
1846-1938, American

Port Of Dieppe

1887, 19 x 23 1/2 inches, pencil signed, framed

19th Century American | Etchings



Stephen Parrish — **$425.00**
1846-1938, American

London Bridge

Small version, etching, image size: 6x3 1/2, plate signed

19th Century American | Etchings



Stephen Parrish — **$1600.00**
1846-1938, American

London Bridge

Large edition, august, 1884, 11 1/2x18 1/4, dedicated to Henry Voigt in pencil lower right margin, pencil signed, and framed

19th Century American | Etchings

Painting



Dexter Dawes — **$125.00**
1872- c.1950, American

Seashore

Watercolor on paper, 10 x 14 inches, c. 1940s.

American | Watercolor

Print



Tsukioka Kogyo — **$325.00**
1869-1927, Japanese

Fireflies

Woodblock with colors, image size 9 1/2 x 9 7/8 inches, c. 1910, artist signature middle left.

Japanese & Asian | Woodblocks

Drawing



Dexter Dawes — **$50.00**
1872- c.1950, American

The Front Door

An unfinished sketch of a country home, shadowed by trees on a summer day by Dexter Dawes, measuring 7 5/8 x 11 inches.

American | General

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22

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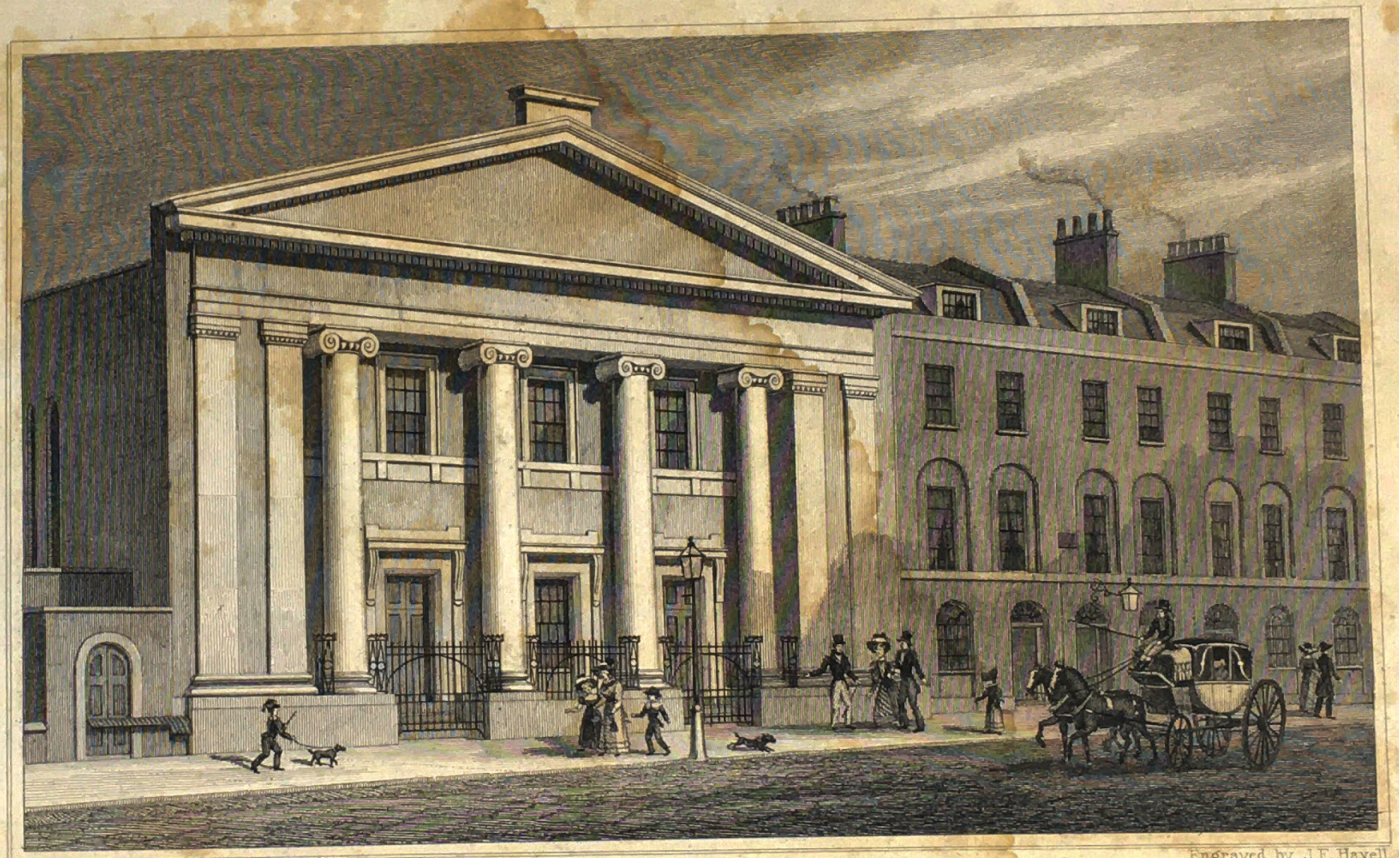


Drawn by THo. H. Shepherd

Engraved by J. Tingle.

ROYAL EXCHANGE, CORNHILL.

Published Jan. 17. 1829. by Jones & Co. Temple of the Muses. Finsbury Square. London.



Drawn by Tho. H. Shepherd

Engraved by J.F. Havell

THE UNITARIAN CHAPEL, FINSBURY.

Published Aug.16. 1828. by Jones & Co. 3, Acton Place, Kingsland Road, London.



Drawn by Thoˢ H. Shepherd. Engraved by Thoˢ Dale.

CHAPEL OF EASE,
TO MARYLEBONE, STAFFORD Sᵀ NEW ROAD.

Published Octʳ 13. 1827. by Jones & Cº 3. Acton Place. Kingsland Road. London.

Thomas Hosmer Shepherd (1792 to 1864)

A water color artist well known for his architectural works. Son of an architectural draughtsman, Shepherd was employed to illustrate architecture in London, and later Edinburgh, Bath and Bristol. His paintings were the basis for steel engravings in many books.
Shepherd's work, mostly topographical, is characterized by an attention to detail, along with lifelike scenes that contained people, carriages and horses. His first acclaim came with Metropolitan improvements, a publication of modern London architecture commissioned by Jones & Co. He worked mostly for Frederick Crace, who employed him to paint old London buildings prior to their demolition, with much of the work surviving in the Crace collection at the British Museum

Partial bibliography

1.Metropolitan Improvements; or London in the Nineteenth Century: being a Series of Views, of the new and most interesting objects, in the British Metropolis and its Vicinity: from Original Drawings by Mr. Thos H. Shepherd. With historical, topographical & critical illustrations, by James Elmes, M.R.I.A. (vignette) Sussex Place, Regent's Park. Drawn by Thos H. Shepherd. Engraved by W. Wallis. Published May 5, 1827 by Jones & Co, 3 Acton Place, Kingsland Road. 75 x 110 220 x 145mm.

2.Modern Athens! Displayed in A Series of Views: Or Edinburgh In The Nineteenth Century: Exhibiting The Whole of The New Buildings, Modern Improvements. Antiquities & Picturesque Scenery, Scottish Metropolis & Its Environs. Published Jones & Co, London, 1829. First edition 88 pages in text. 28 x 22 cm. Engraved title and 100 plates on 47 leaves with tissue guards.

3.London and its Environs in the Nineteenth Century, illustrated by a Series of Views from Original Drawings, by Thomas H. Shepherd. With Historical, Topographical, and Critical Notices [by J. Elmes]. Series the first, comprising the earlier Edifices, Antiquities, &c.Published by Jones & Co., Nov. 1, 1829., 1829. 4to, engraved title with a vignette of Temple Bar, from the Strand, 79 pages of engraved plates with 180 engravings

4.Bath And Bristol, With The Counties Of Somerset And Gloucester, Displayed In A Series Of Views; Including The Modern Improvements, Picturesque Scenery, Antiquities, &c. Jones & Co, London, 1829. First edition 55 pages in text. 28 x 22 cm. Engraved title and 48 plates on 24 leaves with tissue guards.

5.London Interiors, 1841

The Engravers:

Dale, Thomas 1827-1828, engraver.

James Dick Tingle was born 24th June 1807, son of James and Kitty Tingle. He was baptized September 4 1807 at St George's, Bloomsbury, Middlesex. James Tingle, bachelor, and Elizabeth Ann Sands, spinster, on 26 July 1833 at Old Church, St. Pancras, the parish church. Both signed the register. The witnesses were Robert and Mary Sands. James Tingle was the nephew of Robert Sands. In the 1850's, James as an engraver in London produced a series of plates of scenes in Melbourne and Victoria which were published in Australia as *Victoria Illustrated*. A son of this marriage also James Tingle came to New South Wales in 1854.

Mr J.F. Havell

Gentleman's Magazine and Historical Review, Volume 11 page 639 "The Photogenic Art"

> "Mr J. F. Havell and Mr Wiumore engravers have by covering glass with etching ground and smoke sketched designs upon it Through the glass thus exposed by the scratch the photogenic paper receives the light and the design which the sun may be said to print may be multiplied with perfect identity The size of designs thus produced need no longer be kept down by that of the printing press as the glass can alone limit the size of the design It is reported that Mr Havell and his brother have succeeded in giving some true colours also to their productions by the action of light Beautiful imitations of washed bistre drawings may be produced by slopping out the light on the glass by black varnish which will obstruct the transmission of light in proportion to the thickness with which the varnish is laid on and specimens like fine mezzotinto prints have been produced by this process ."

Mr John Havell the engraver who has been long a respected and distinguished member of his profession On the first announcement of Daguerre's discovery Mr Havell was so forcibly struck by the photogenic effects that he applied himself with much assiduity to effect improvements on the discovery With a view of exhibiting some successful experiments, he invited to his house a limited circle of friends in the midst of whom he was surprised by the fearful visitation of the loss of his reason which he never fully recovered.

How to Remove Dark Spots



Watch Shocking Presentation

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History Librarium

HOME
Historic Camera

HCCC
Club

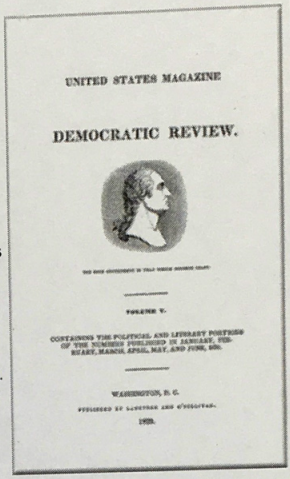
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1839 Misc Notes on Photogenic Drawing

The United States Democratic review.
Volume 5, Issue 18
Publisher: J.& H.G. Langley, etc.
Publication Date: June 1839
City: New York, etc.



UNITED STATES MAGAZINE

DEMOCRATIC REVIEW.

VOLUME V.

CONTAINING THE POLITICAL AND LITERARY CONTENTS OF THE NUMBERS PUBLISHED IN JANUARY, FEBRUARY, MARCH, APRIL, MAY, AND JUNE, 1839.

WASHINGTON, D. C.
PUBLISHED BY LANGLEY AND O'SULLIVAN.
1839.

PHOTOGENIC DRAWING.

This interesting discovery is prosecuted with ardor in Europe, and already has been turned to striking account. Since publicity has been given to Mr. Talbot's process, the Literary Gazette says, that many and important improvements have been made, by Sir J. Herschell, and others, among men of science, and by artists, especially engravers; in the hands of two of these, who appear to have simultaneously made the same discovery, it has become an important art. Mr. J. F. Havell, and Mr. Willimore, both of London, have, by covering glass with etching ground and smoke, sketched designs upon it. Through the glass thus exposed by the scratches, the photogenic paper receives the light, and the design which the sun may be said to print, may be multiplied with perfect identity forever! Designs thus produced will probably become much more common, and even more generally applicable than lithography, because all the means are more readily accessible, whilst it will receive its rank as an art, and be excellent in proportion to the skill of the artist, as a draughtsman with the etching needle. The size need no longer be kept down by that of the printing press, as the size of the glass can alone limit the size of the design.

This is a real and valuable discovery, applicable to a thousand purposes. Mr. Havell, and his brother, a well known painter in England, have succeeded in giving some true colors also, to their productions, by the action of light. Beautiful imitations of washed bistre drawings may he produced, by stopping out the light on the glass by black varnish, which will obstruct the transmission of light in proportion to the thickness with which the varnish is laid on; and specimens like fine mezzotinto prints have been produced by this process.

We perceive, moreover, by numerous advertisements in the London literary papers, that photogenic drawing paper, has already become an article of commerce, and is sold by the chemists and opticans, of all sizes, thus domesticating an art, beautiful as nature, and universal as sunlight. A process similar to that of M. Daguerre, of France, and Mr. Fox Talbot, of England, has been tried successfully by a gentleman of Cincinnati. The Republican newspaper gives the following account of his mode of making pictures.

Some experiments on photogenic Drawing have been made by professor Locke, of the Medical College of Ohio, and with entire success. He prepared paper chemically for this pur pose, and placed it under some astronomical diagrams, which were then exposed to the sun's rayc. The new picture was in a few minutes formed and removed, and a process used, by which the figures were permanently fixed. The specimens thus produced are in every respect satisfactory. They look as thouah they had been most carefully engraven.

Photography and its Origins
Tanya Sheehan, Andres Zervigon
Chapter 3 page 3

that have remained mostly silent in terms of photographic history but that highlight a new approach to the study of the medium and its origins.

A logic of the mark

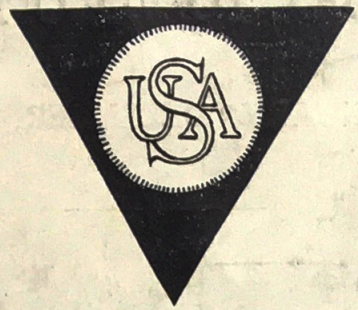
For a brief time, following the announcement of the daguerreotype process in January 1839, no distinction in fact was made between various types of "photogenic drawing," as William Henry Fox Talbot referred to his process. In part, this was because the exact technique of the daguerreotype remained secret to the public for most of that year. As a response to Daguerre's announcement, Talbot, fearing that his use of photosensitive paper might be the same as the technique developed by Daguerre, publicized the process as proof of his own, separate invention. Talbot's announcement in turn led to multiple claimants both in England and France. We are familiar with the case of Hippolyte Bayard, whose direct positive process on paper was disregarded by the Academy of Science in favor of Daguerre's method, leading to Bayard's celebrated self-portrait as a drowned man, supposedly driven to suicide by this cruel injustice. Less familiar is the story of three English artists: James Tibbitts Willmore, an engraver known especially for his prints after paintings by J. M. W. Turner; and two brothers, William Havell, a founding member of the Society of Watercolor Artists, and Frederick James Havell, also a watercolorist, and noted engraver and etcher. The *Literary Gazette* reported their simultaneous new discovery in the "important art" of photogenic drawing in London on March 23, 1839:

> Mr. J. F. [*sic*] Havell, and Mr. Willmore, have, by covering glass with *etching ground* and smoke, sketched designs upon it. Through the glass thus exposed by the scratches, the photogenic paper receives the light, and the design, which the sun may be said to print, may be multiplied with perfect identity forever! ... It is reported that Mr. Havell, and his brother, the well-known painters, have succeeded in giving some true colours, also, to their productions, by the action of light. Beautiful imitations of washed bistre drawings may be produced, by *stopping out* the light on the glass by black varnish, which will obstruct the transmission of light in proportion to the thickness with which the varnish is laid on; and specimens like fine mezzotinto prints have been produced by this process.[9]

Alarmed by this news, which he perceived as yet another threat against claiming photogenic drawing as his invention, Talbot on March 21 stated in a memoir to the Royal Society that, in his haste to publicize the process, he had failed to mention that he also had successfully imitated etchings on copper. He covered a plate of glass with resin tinted by smoke from a candle and then drew upon the blackened surface in order to produce a "perfect copy" on the sensitized paper.[10] The following week, the *Literary Gazette* published the full text of Talbot's statement along with letters to the editor by Talbot and William Havell.[11] Talbot, perhaps disingenuously, stated that, even though he openly welcomed improvements upon his method, the processes described by Havell and Willmore could not be included among them, because he had executed them nearly five

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Vol. I. 1930

The Old Coin News

THE STAR COMPANY
NUMISMATIC DEPT.

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and our service will please you at all times

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THE MAKING OF THE VAIL MEDAL

A flat, circular slab of soft, green, putty-like substance feels the touch of the sculptor's fingers and slowly changes in appearance until the outlines of a man's head become visible in its surface. Further touches from the artist's hand and a face emerges with strong, rugged features; it is the face of Theodore N. Vail. This rough shaping of that face in the soft, green slab is the first step toward the permanent recording, in bronze, of the personality of Mr. Vail in the Theodore N. Vail Medal.

Another rough slab, of the same size and substance, responds to the artist's touch and becomes a picturization of three striking figures. A woman, representing Service, holds in her hands the wires over which speed a winged message. A youth upholds her arm, symbolizing Loyalty to Service. Another youth stands in an attitude of Devotion. Around the rim are the words "The Vail Medal for Noteworthy Public Service."

The first slab of "plastitina," as it is called, is the sculptor's model for the obverse side of the Theodore N. Vail Medal—the side on which Mr. Vail's likeness will appear. The other side is the model for the allegorical design which will form the reverse side.

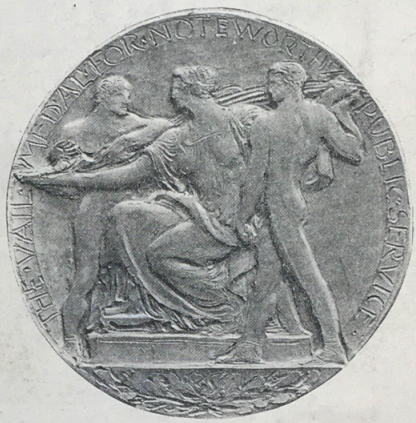
Let us repeat here what the Vail Medal is. It has been established to commemorate Mr. Vail's ideals of Public Service. It will be awarded each year to Bell System employees whose performances during that year conspicuously illustrate those ideals. While the design of the Medal pictures Service, Loyalty and Devotion,



This is the sculptor's original model of the Theodore N. Vail Medal. When this model, in soft plastitina, is perfected, the process of reducing it to a small bronze medal will begin. In the upper corner is the small preliminary model.

the medals are to be awarded not for the demonstration of these qualities to the Companies. The awards are to be made rather for noteworthy service, loyalty and devotion to the public service. Many of the cases which have been submitted include exhibitions of courage or endurance or quick thinking or all of these fine human qualities. Committees of award throughout the country are considering cases to be recognized by a Vail Medal Award.

Now, to resume the making of the medal itself. The sculptor finishes his work on the soft "plastitina," and the design is completed to his satisfaction. He makes a hard plaster mold from it, in negative, and turns this over to the medal maker, who is confronted with the



On the reverse side of the Medal will be a design picturing Devotion, Service and Loyalty, and bearing the words "The Vail Medal, for Noteworthy Public Service." This is the sculptor's preliminary model for the reverse of the medal.

task of reducing this large plaster mold, of a diameter of about two feet, to a small bronze medal somewhat larger than a half dollar.

To accomplish this the medal manufacturer calls in his reducing machine—the heart of present-day medallic manufacture. The reducing machine is capable of transferring a design from a large plaster slab to a smaller surface. It is a mechanism so delicate that it must be hung from the wall; if it were placed on the floor the vibrations would interfere with the accuracy of its operation.

The chief feature of the reducing machine is a large bar with steel needles at either end. One needle is set to trace the design on the original mold, and the other needle faithfully reproduces the design, in a smaller size, on a piece of soft steel at the other end of the bar. When the design has been transferred to the soft steel, the steel is hardened and is then ready to serve as the die for striking the medal in bronze. This operation must, of course, be repeated for the reverse side of the medal.

When both steel dies are ready, a soft piece of bronze is placed between the dies and compressed under a pressure of forty thousand tons—and the bronze emerges as a Theodore N. Vail Medal.

The consideration of cases in which employees are eligible for a medal award has been progressing for several weeks, and the announcements of awards will be made shortly.





Above: The Hill Team. Left to right, back row: H. Meyers, M. J. Bernaring, A. P. Beattie, Leo Grady, Tony Crease, Mike Green. Front Row: Harry Patton, Lew Senf, Harry Edgar, Jamie Lewis, Paul ("Hans") Wagner.

At right: Cedar's Diamond Representatives. Left to right, back row: J. Harkins, J. W. Emerick, E. Remsen, H. Woods, J. Mohr, J. Culley. Front row: S. McGay, E. Carson, Manager, J. Fest, E. Clark, R. Covell.



Above: The Garage Aggregation. Left to right, back row: S. R. Massey, C. S. Graber, E. F. Krapp, C. D. McCarrol, A. McGuirk, R. Fulton. Front row: A. Wurtz, C. Campbell, J. Gaber, G. W. Brown, F. P. Krapp, H. Hull, Russell Brown, Mascot.



At left: The Montrose Outfit. Left to right, back row: A. S. Walters, H. B. Hehman. E. H. Echard, J. Stehlik, J. Metzger, William Diamond. Front row: C. W. Schlemmer, Clarence Sperling, C. A. Standinger, Huey Shoup, John Sitterlee.

Lower left: The Buildings Division Sluggers. Back row: E. H. Blackburn, E. L. Barrett, E. J. Dunn. Middle row: T. C. Templeton, H. C. Custard, F. A. Kleppick, H. E. Giles. Front row: J. Gibbons, S. A. Curry, R. E. Werling, Ralph E. Reis, Mascot.

Below: Plant Engineering's Team. Back row: C. A. Hartman, D. T. Jones, O. R. Jones, W. J. Kalmeyer, C. E. Fay, Manager. Centre row: H. H. Schwartz, T. B. West, D. W. Comly, C. B. Merrill, N. E. Reeder, J. T. Iles. Front row: A. L. Finn, W. D. Hart, R. A. Zeyfang.





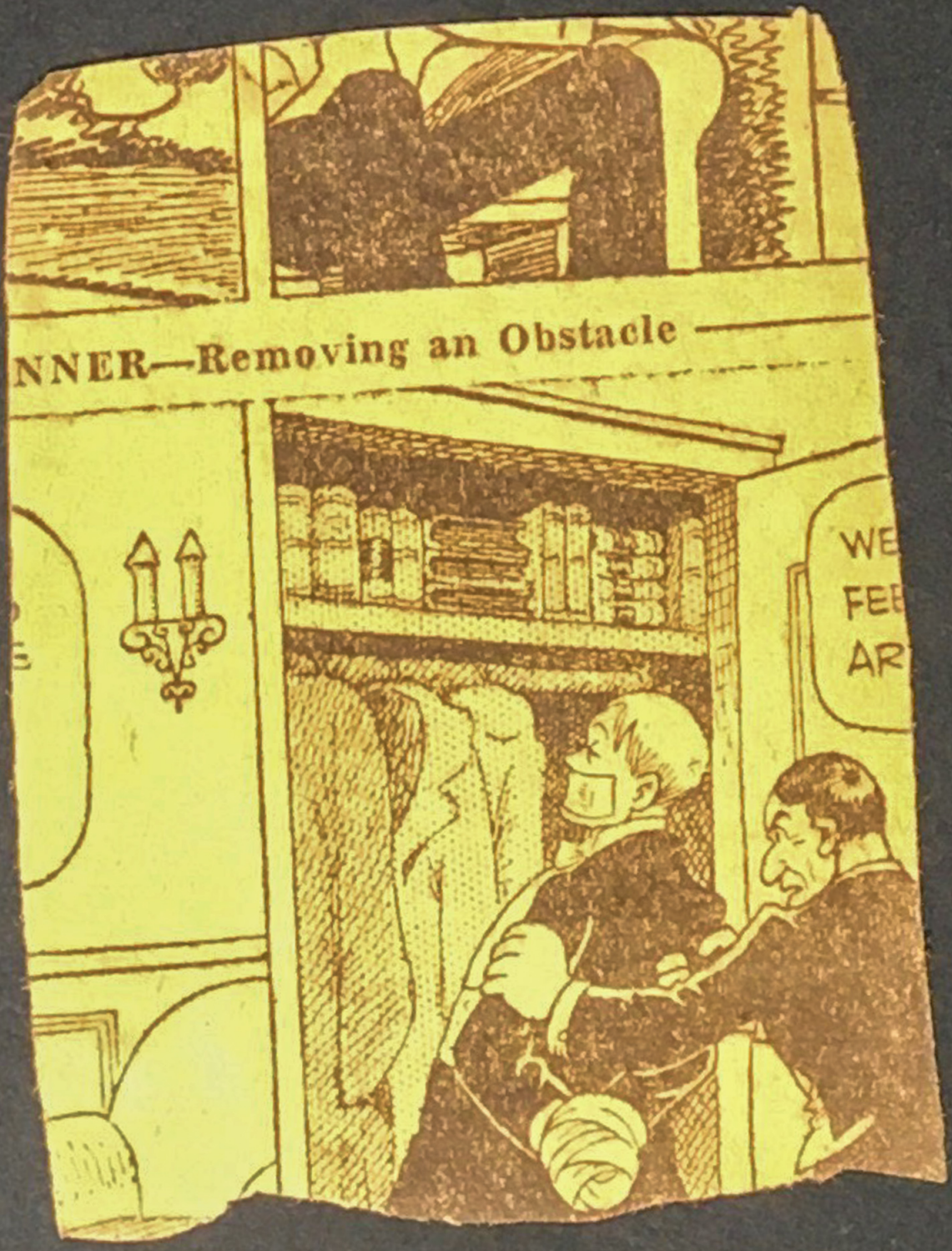
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...cent in 1926.

OKLAHOMA INDIANS

One of the most important things for Oklahoma is that the secretary of interior and the commissioner of Indian affairs made an exhaustive first-hand study of the Indian situation in Oklahoam. They should both spend considerable time in the state and look things over without prejudice. It is perfectly obvious that we have the majority of the American Indians in Oklahoma and that they and their problems cannot be measured by the desert and western Indians' standards or by conditions existing in these places. This is something which should be impressed on Secretary Ickes and Commissioner Collier. There should be no attempt to tell them what to do and how to do it but there should be an effort for them to get the picture before they act and before they secure wholesale powers from congress.—Bartlesville Examiner.


NNER—Removing an Obstacle

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Exlibris **Frida Kretschmer,**

gezeichnet von Anna Kretschmer, Berlin 1903.

Photolithogr. von C. A. Starke, Königl. Hofl., Görlitz.

Beilage zur Exlibris-Zeitschrift, Jahrgang 1903, No. 3.

N. N. bezüglich der Ideen gemachte Hinweis auf Kubin trifft m. E. nicht zu, zumal ausserdem, wie auch der betreffende Kritiker zugibt, Geiger allein schon dem Genannten im Zeichnen entschieden über ist. Geiger beweist und hat hohe Begabung und wird sich klären, wenn er älter und reifer wird und Phantasie und Ideen etwas ruhiger und geläuterter werden. Talent aber und eine flotte, geniale Beherrschung der Zeichenfeder wird ihm wohl Niemand absprechen können.

Der junge, begeisterte und strebsame Künstler und Stuckschüler verdient auch ferner volle Beachtung; er wird sicher zu denen gehören, die nur im Beginn ihres Auftretens angefeindet werden, später aber sich die Anerkennung erzwingen.

Für diejenigen Mäcene, welche den jungen Mann durch einige ihm sehr zu gönnende Aufträge unterstützen und fördern wollen, gebe ich hier seine Adresse: Landshut in Niederbayern (Jos. Sattlers Heimatsstadt), obere Altstadt 4, bezw. ab 1. Oktober München, Akademie, und bemerke, dass ausser seinem



Cyklus „Seele“ (20 Mk.) die Mehrzahl seiner Exlibris zu je 1,50 Mk. zu seinen Gunsten in Karl Ludwig Krause's Kunstsalon, München, Gabelsbergerstrasse, oder in Littauer's Kunstsalon, München, Odeonsplatz, zu haben sind.

2 neue Exlibris-Aufträge sind bereits in Arbeit.

K. E. Graf zu Leiningen-Westerburg.

Exlibriszeichnungen von Frl. A. Kretschmer.

Unter dem reichen Kranze von Künstlern, die sich auf dem Gebiete des Exlibris betätigt haben, ist in den letzten Jahren insbesondere auch eine Gruppe hervorgetreten, deren gemeinsames Kennzeichen darin besteht, dass sie ihre künstlerische Ausbildung unter Doeplers Leitung empfangen hat. Dementsprechend haben Graf Leiningen-Westerburg und v. Zur Westen sie in ihren Monographien als „Doeplerschule" zusammengefasst. Von Künstlerinnen sind an erster Stelle dabei hervorgetreten und auch in unserer Zeitschrift berücksichtigt worden Elli Hirsch, Helene Varges und Elfriede Wendtlandt. Die vorliegende Nummer gewährt auch einigen



Arbeiten von Anna Kretschmer eine Stätte.

Anna Kretschmer erhebt nicht den Anspruch, als vollendete Künstlerin gelten zu wollen, sie weiss selbst, dass ihre Arbeiten noch nicht als Meisterwerke angesprochen werden können.

Aber ein liebenswürdiges, Hoffnungen bergendes Talent, ernstes, künstlerisches Streben und ein erfreuliches Vorwärtsschreiten spricht aus ihnen; eine feine, liebevolle Behandlung der Zeichnung, eine weiche, von Härten freie Gesamtwirkung ist ihnen eigen. Lobend muss daneben auch die Beherrschung und ungemein sorgfältige Behandlung der Schrift hervorgehoben werden.

An Exlibris liegen von ihrer Hand bis jetzt vor

1. Dr. iur. Johannes Hiekmann,
2. Eduard Oetling,
3. Verein ehemaliger Schüler des Humboldt-Gymnasiums,
4. Wilhelm und Ella Witte,
5. Paul Gadebusch (Juristenexlibris, die Entstehung des Bürgerlichen Gesetzbuches symbolisch darstellend),
6. Dr. iur. Richard Michelly,
7. Grenadier-Regiment König Friedrich Wilhelm I (abgebildet in No. 4, Jahrg. 1902),
8. Fritz Wolff,
9. Frieda Kretschmer.

Als die besten Arbeiten hiervon müssen die Exlibris Witte und Kretschmer bezeichnet werden. Dieses liegt der heutigen Nummer bei, jenes, darstellend das Heimchen am Herde, war eine Zeit lang im Tauschverkehr erhältlich. Bemerkenswert ist bei dem letzteren noch besonders eine über den Namen der Besitzer schwebende Dornenkrone von bewundernswerter Feinheit. Die übrigen Exlibris befinden sich abgesehen von den zu 2 und 7 im Tauschverkehr, ein weiteres Eingehen auf sie dürfte sich erübrigen.



Es wäre zu wünschen, dass die junge Künstlerin noch recht oft Gelegenheit haben möchte, Exlibris zu zeichnen, und dass es ihr dabei gelingen möchte, immer solche Fortschritte, auch in der Raumeinteilung, zu erzielen, wie bei ihrem jüngsten Blatte.

Culmsee in Westpr.

Dr. Hiekmann.

Inschriften auf Exlibris.

Im Nachtrage zu meinem Exlibris-Buche (Jul. Hoffmann, Stuttgart 1901), Seite 41—65, gebe ich hier diejenigen Sprüche u. s. w. wieder, die ich dort nicht verzeichnet hatte und die sich inzwischen als mehr oder minder charakteristisch angesammelt haben:

Bücherflüche.

Si quis in hunc librum furtivos jecerit ungues,
Ni subito reddit tartara nigra petat.
Si cupias hujus dominum cognoscere libri
Inferius scriptum respice nomen adest.
Joannes Albert MDCCLXXVIII.

Zu deutsch dem Sinn nach:

Wer diebisch die Klauen nach diesem Buche ausstreckt, den soll die Hölle d. h. der Teufel holen, wenn er es nicht alsbald zurückgiebt. Wünschest du den Besitzer dieses Buchs zu erfahren, so findest du den Namen hier unten eingeschrieben. 1778. —

Wer ein Buch entfremde oder zerreisse,
Dem wollen die Augen verblinden und verlahmen,
Die Hände verlahmen, damit ein ehrlicher Mann
Das Seinigte mit Gott in Ehren mugt behalten.

(Soldatenbibliothek, angelegt von Jobst Hilmar Freiherrn von Knigge — † 1683 —; heute im katholischen Gymnasium zu Glogau). —

Der Vers des Felix Donati Kyd in Brunnen, Schweiz, 1829; wiedergegeben: Exlibris-Zeitschrift XII. S. 88.

Das Buch ist mir lip,
Wer mir's stiehlt ist ein Dip,
Es sey ryter oder knecht,
So ist er an den Galgen gerecht.

(Angegeben vom Freiherrn von Müllenheim in Wellers Archiv.)

Sonstige Inschriften:

Tolle, lege, redde! Franz Freiherr von Bechtolsheim, 1901 (Spruch des heiligen Augustin; vgl. mein Buch S. 311 u. 314).

Wer mir was stehlen will, den stech ich.
Melanie Dorny, 1901.

Dies Buoch gehört in minen Schrin,
Nimb es Dieb! Das Auge min
Raubet dan die ruhe din.
Siegemunt Lehnsmann, 1901.

Dies Buch halt rein,
Es ist nicht dein.
Rosa Knab, 1901.

Hast du von mir dies Buch entlehnt,
Merk: Eselsohren sind verpönt.
Albert Knab, 1901.

Wer mir stiehlt die Bücher mein,
Den sperr ich in den Thurm hinein.
W. Fechner, 1901.

Buchregel:

So du meyn Buch dir borgest auss,
Fürsichtiglich hüts in deinem Hauss:
Bewahrs vor Feuer undt vor Licht,
Dass ymm keyn Schaden nicht geschicht.
Bewahrs beym Essen und beim Trunke,
Bewahrs vor Fette, Schmaltz und Tunke.
Insonderheit gib es zurück,
Behälst du's, bringt es dir keyn Glück.
Beachst du disse Reguln nie,
Borgt nit mer dir.
Ernst Rychnowski, Prag, 1901.

Dem Könige das Reich,
Dieses Buch mir!
Fr. Frida Deneken, 1902.

Gedrucktes Wort ist Geisteshort;
Drum lass' dir lehren: Halt's Buch in Ehren.
Von Frl. Mathilde Ade auf meinem humoristischen Exlibris von 1902.

Bücherpumpen ist nicht schwer,
Wiederkriegen um so mehr.
Frl. Mathilde Ade auf ihrem Exlibris Brunhild Ade, 1902.

Der Inhalt dein, dies Büchlein mein.
Rudolf Stargardt, 1902.

Meum; cujus postea?
M. Harrwitz, 1902.

Wiedersehen macht Freude.
Bücherei Reinholdt, 1903.

Dies Puch ewig unser eigen bleibt. (?)
Schlaraffia Suerina, 1903.

Ein Freund will gut behandelt sein,
Drum schon dies Buch und halt es rein.
Volksbildungs-Verein Friedberg i. H., 1903.

Ein Buch des . . . . Freiherrn Ferdinand von Koenig-Fachsenfeld, 1901:

In der Zeitschrift „Niedersachsen"*) VII. No. 20 vom 15. Juli 1902 sind folgende „Schutz- und Trutzsprüche", als im inneren Buchdeckel eingeschrieben, angegeben:

1. Dieses Buch ist mir lieb,
Wers findt, der ist ein Dieb,
Wers mir wieder bringt, Der kriegt ein gut Trinkgeld auf den Hut.

2. Diss Buch hab ich gekaufft,
Friderich bin ich getaufft,
Meyer bin ich geboren,
Wer's findt, ich habs verlohren. —

3. Dit bok is myn
Un nich dyn.
Bringstu dit bok nich wedder
Kahm ik dy upt ledder.
(Ähnlich s. mein Buch S. 47). —

4. Dies Buch hat mir geschenket mine Swesster Katharine.
Einmal, einmal ist gegeben,
Zweymal, zweymal, nich wieder nemen.
Setz dich auff die bunte Kuh,
Reitte nach der Höllen zu. —

5. Um das Herausschneiden oder Wegradiren der Namen des Eigenthümers zu verhüten, durchstrich man auch oft auf dem Titel oder dem Widmungsblatt diejenigen Buchstaben, die in ihrer Reihenfolge den Namen des Besitzers ergeben.

Juli, 1903.

K. E. Graf zu Leiningen-Westerburg.

*) Die zu den 20 bis jetzt bekannten Namen unserer Bibliothekzeichen einen neuen 21. bringt: „Bücherschutzzeichen."

Österreichische Exlibris-Gesellschaft.

Die Österreichische Exlibris-Gesellschaft hat ihre Versammlungen am 6. Juni 1903 über die Sommermonate bis zum September vertagt. Bei diesem ersten Abschnitte des jungen Lebens der Gesellschaft erscheint es wohl am Platze, einen kleinen Rückblick auf die bisherige Tätigkeit derselben zu werfen.

Es ist gewiss nicht leicht, einen noch sozusagen ganz ungepflügten Boden im Handumdrehen urbar zu machen, und so war denn auch an allen Enden der Tätigkeit freiester Spielraum geboten. Mehr als genug! Und wenn auch nicht alles geleistet werden konnte, so geschah was eben möglich war. Die publizistische Propagirung, die vielfachen Anfragen aus dem In- und Auslande u. s. w. erforderten kein geringes Stück Arbeit. Die weitwendigsten und eingehendsten Erörterungen waren der Stellungnahme zu der von allen Seiten angeregten Herausgabe einer periodischen Druckschrift gewidmet. Und dies erklärt sich wohl aus der Wichtigkeit der Frage von selbst. Die Gesellschaft wird sich vorläufig auf die Herausgabe von Publikationen in zwangloser Reihenfolge beschränken. Form sowohl wie Inhalt und Umfang und nicht zum wenigsten die Financirung waren wiederholt Gegenstand der Vorstandsberatungen. Und gerade die anscheinend schwierigste Frage fand ihre Lösung zuerst. Es ist nicht hoch genug zu schätzen, dass auch in den Kreisen unserer

kunstsinnigen hohen Aristokratie der Exlibris-Kleinkunst aufrichtiges Interesse entgegengebracht wird, welches nicht nur in dem Beitritte vieler höherer Persönlichkeiten sich manifestirt, sondern auch darin seinen sichtbaren Ausdruck findet, dass Vertreter derselben wie die bekannt kunstliebenden Mäcene Se. Excellenz Graf Johann Wilczek und Se. Durchlaucht der regierende Fürst Johann von und zu Liechtenstein dem Unternehmen ihre namhafte materielle Unterstützung zuteil werden lassen. So darf die Gesellschaft ohne Sorge für die sonst üblichen „Kinderkrankheiten" in die Zukunft blicken.

Trotz des kurzen Bestandes — er zählt ja kaum nach Monden — ist die Gesellschaft in der angenehmen Lage, auf einen Mitgliederstand von mehr als **60** hinweisen zu können, von denen nur ein verhältnissmässig geringfügiger Bruchteil auf das Ausland, wozu nach dem Vereinsgesetze auch Ungarn gehört — im ganzen 5 — entfällt.

Die Gesellschaft hat sich auch in höchst dankenswerter Weise noch einer Aufgabe unterzogen, der Vermittlung eines En-bloc Tauschverkehres; wie die zahlreich eingelaufenen Dankschreiben erweisen, ist dieser Verkehr von einem nicht geahnten Erfolge begleitet gewesen. Die Frage des En-block-Tauschverkehres ist gewiss nicht neu, die Idee ist, glaube ich, englischen Ursprunges. Die damals gegebene Anregung verlief im Sande, wohl mangels des Vertrauens, das einer einzelnen zum grössten Teile auch ungekannten Person entgegengebracht wird. Die Unternehmung der Gesellschaft, unter deren Aegide sich der ganze Verkehr abwickelte, aber gelang vollständig und bedeutet für sie einen ersten Erfolg in der Öffentlichkeit. Nicht weniger als **200** Sammler aus Deutschland und Österreich beteiligten sich, und es war daher ein Umsatz von nicht weniger als — **10000** Blättern zu bewältigen, ein Verdienst, an welchem unser Mitglied Sekretär Carl Andorfer-Wien den Löwenanteil mit Recht in Anspruch nehmen kann. Freilich ergab sich auch hier ein Missstand, der aber vollständig ausser Berechnung lag und mit der tadellosen Abwicklung in keinem Zusammenhange steht. So war einige Tage nach Beendigung der Arbeiten bereits bei einem bekannten Wiener Kunsthändler eine ganze Gruppe von Exlibris aus diesem Tauschverkehre zum Verkaufe ausgelegt. Vederemo!

Während dieser Arbeiten aber vergass die Gesellschaft nicht auf die möglichst reiche und interessante Ausgestaltung der Gesellschaftsabende. Sämmtliche Versammlungen waren mit Schaustellungen von mehr oder minder grossem Umfange verbunden und haben sowohl diese wie auch die gehaltenen Vorträge immer neue Gäste angelockt, die bald als unsere Mitglieder an unseren Bestrebungen regsten Anteil nahmen.

Während am 24. Januar infolge der durch die Konstituirung kurz bemessenen Zeit Staatsanwalt Dillmann-Korneuburg die Exlibris der Steglitzer Werkstätte, die Wormser Universal-Exlibris von Otto Hupp sowie die Universal-Exlibris aus dem Atelier Stolle in Bad Harzburg mit einigen Begleitworten zur Vorlage brachte, sprach am 7. Februar Liquidator Karl Koch-Wien über die Anlage von Exlibris-Sammlungen, ein Thema, welches speziell von den jüngeren Sammlern begehrt, denselben vielfache Anregungen und Aufschlüsse bot. Am 21. März folgte Herr Wappenmaler Ernst Krahl-Wien mit einem historischen Rückblick auf die Entstehung und die geschichtliche Entwicklung des Exlibris und seiner Kunst unter gleichzeitiger Vorlage vieler und schöner Belege aus seiner wertvollen Sammlung. Herr Hofrat Moriz von Weittenhiller-Wien besprach am 18. April nach

einer kurzen Einleitung über Geschichte und Technik der Radierkunst zwei hervorragende österreichische Künstler speziell in diesem Gebiete, Professor August Kaiser-Wien und Alfred Cossmann-Wien, deren sämmtliche Exlibris nebst anderen herrlichen Proben ihrer Kunst zur Ansicht auflagen. Am 9. Mai machte Buchhändler Oscar Leuschner-Wien die Versammlung mit den verschiedenen graphischen Verfahrensarten bekannt, wobei eine Unzahl von Proben von den ältesten und primitivsten Techniken bis zum modernen Farbendruck vor Augen geführt wurden. Am 6. Juni hielt Staatsanwalt Dillmann-Korneuburg einen mit zahlreichen Belegen aus alter und neuer Zeit begleiteten Vortrag über das Plagiat in der Exlibriskunst. Er wies an der Hand vielfacher Beispiele nach, wie ungeniert alte und moderne Blätter einst und jetzt als Vorbilder sowohl mit allerstärkster „Anlehnung" wie auch ganz direkt verwendet wurden, teils heute noch benützt werden, und knüpfte daran einige Bemerkungen über mehrfache beziehungsweise anderweitige Verwendung von Exlibris als Drucker- und Verlegerzeichen, Visitkarten, Briefköpfe etc. Auch diese Ausführungen wurden durch eine grosse Anzahl von Blättern aus der eigenen Sammlung des Vortragenden illustriert. Die sich daran anschliessende Diskussion, eingeleitet von A. L. Jellinek-Wien, ergab noch höchst interessante Feststellungen über das Zustandekommen von einigen Exlibris, unbewussten Nachahmungen etc.

Die Gesellschaft kann mit Genugthuung auf die abgelaufene Zeitperiode zurückblicken und in den bisherigen Erfolgen neuen Ansporn zu noch intensiverer Betätigung auf dem hier bisher so vernachlässigten Gebiete der Exlibris-Kleinkunst finden. Schon jetzt steht zu hoffen, dass die kommende Saison hinter der letzten nicht zurückbleiben wird, da bereits mehrere Anmeldungen von hochactuellen Vorträgen vorliegen. Nicht zagen und nicht wanken sei die Losung!

Eduard Dillmann
Korneuburg.

Unbekanntes Exlibris des 17. Jahrhunderts.

Unter obigem Titel brachte das vorige Heft eine kurze Notiz über ein altes Exlibris, welches sich in der Stadtbibliothek zu Frankfurt a. M. in mehreren Bänden eines Werkes eingeklebt findet. Beigefügt ist dem Heft eine zinkographische Tafel, welche das Brustbild eines Gelehrten zeigt und griechische Verse als einzige Erklärung aufweist. Sofort, als ich das Bild sah, erinnerte ich mich, dass ich dasselbe in meinen Sammlungen besitze, und es gelang mir, obwohl das Porträt anonym ist, es bald aus den Mappen herauszufinden.

Auf die Anfrage in jenem Artikel des vorigen Heftes kann ich daher mitteilen, dass jenes alte Kupferstich-Porträt, dessen Zeichner nach Angabe des Berliner Kupferstich-Kabinets Hirschmann gewesen ist und dessen Stecher Marchand war, angeblich Gottfried Thomasius vorstellen soll. Ein Gelehrter dieses Namens wird allerdings von Joecher in seinem Gelehrten-Lexikon nicht verzeichnet. Eine frühere Annahme, dass es sich um den grossen Gelehrten Christian Thomasius handelt, ist nach dem Vergleichen meinerseits mit anderen Porträts desselben hinfällig geworden. Ob nun einer der vielen anderen dieses Namens (z. B. Gottlieb Th.) gemeint ist oder ob es eine Persönlichkeit namens Gottfried Thomasius gegeben hat, die weniger bekannt geworden ist, vermag ich im Augenblick nicht zu entscheiden. Leider ist aus der mir gewordenen Auskunft nicht ersichtlich, ob das vorhandene Exemplar den betreffenden Namen im Kupferstich eingraviert enthält oder ob dieser sonst irgendwo ermittelt worden ist.

Was nun den schönen Stich selbst betrifft, so glaube ich nicht, dass er ein eigentliches Exlibris darstellt; vielmehr bin ich der Meinung, dass es sich hier um einen der vielen Fälle handelt, wo Bilder aus irgend welchen Gründen an Stelle eines Bibliothekzeichens benutzt wurden.

Da in dem Artikel des Herrn Hans Lafrenz nichts über die Grössen-Verhältnisse gesagt ist, so darf ich wohl annehmen, dass die Reproduktion des Bildes die richtigen Grössen-Verhältnisse wiedergibt. Darnach ist das in meinen Händen befindliche Originalblatt nicht unwesentlich grösser als das Frankfurter, indem die Kupferplatte meines Blattes nicht etwa 20×13 cm, sondern 27×17 cm misst. Die Papiergrösse meines Blattes ist 345×220 mm (vollrandig). Auch mein Exemplar trägt weder die Angabe des Namens der Dargestellten, noch irgend einen Künstlernamen und hat auf der Rückseite die verschiedenen Stempel des Berliner Kupferstich-Kabinetts (Anschaffung und Veräusserung).

Mein Exemplar wurde als Exlibris niemals benutzt, doch würde dies an sich nichts gegen die Annahme eines Exlibris sagen, da ich auch das bekannte Exlibris von Fennitzer ebenfalls wiederholt in unbenutztem Zustand als Porträt besessen habe und dieses zweifellos als ein Exlibris angesehen werden muss. Es wäre ja auch ganz erklärlich, wenn so grosse Blätter, auch wenn sie als Exlibris benutzt wurden, zugleich als Kunstblätter in Sammlungen aufbewahrt worden sind.

Schliesslich möchte ich noch ohne jede Schlussfolgerung auf die Nummern 2175—77 von Warneckes Handbuch hinweisen, wo 3 Ex-Exlibris des Nürnberger Philosophen Gottfried Thomas (ex libris Gottfr. Thomasi) beschrieben werden, welche um 1700 ausgeführt sind. Die beiden ersten enthalten ebenfalls griechische Citate. Sollte etwa eine Verwechslung mit dieser Persönlichkeit vorliegen?

Berlin, 3. August 1903.

Max Harrwitz.

Exlibris-Ausstellung in Budapest.

In den geräumigen Lokalitäten des Budapester Kunstgewerbe-Museums wurde am 10. Mai dieses Jahres die erste Exlibris-Ausstellung in Ungarn eröffnet.

Das Museum plante keine allgemeine, gross angelegte Exlibris-Ausstellung, sondern verfolgte hauptsächlich den Zweck, dem ungarischen Publikum zu zeigen, was auf diesem Gebiete in Ungarn, zumal in alten Zeiten geleistet wurde, um schon im Interesse der heutigen Künstlergeneration im Publikum die Lust zu neuem Schaffen zu erwecken.

Nachdem es aber zweckmässig schien, dass Sammler und Kunstfreunde auch die modernen Schöpfungen auf diesem Gebiete kennen lernen, wurde der historischen Gruppe auch eine moderne angefügt und alle von ungarischen Künstlern gezeichneten und zugänglichen, wie auch eine Reihe der besten ausländischen Exlibris ausgestellt.

Es waren 47 Aussteller mit 763 Objekten vertreten. Von diesen waren 300 alte, 150 moderne ungarische, die übrigen ausländische Exlibris.

Unter den alten Exlibris gab es einen Corvin-Kodex mit dem Wappen des Königs Mathias, eine Bibel Rákóczi's mit seinem Super-Exlibris u. s. w. Hier war das erste ungarische Bibliothekzeichen vom Jahre 1550 des Johann Teilnkes aus Pressburg (Pozsony) — S. S. 139 — und weitere von Kirchenfürsten, Magnaten, öffentlichen und Komitats-Bibliotheken.

Schön und mehr oder weniger modern sind die Exlibris der ungarischen Zeichner: Horty, Nagy Sándor, Kriesch Aladár, Helbing, Faragó u. s. w.

Nach Eröffnung der Ausstellung wurde dieselbe durch Überlassung der in der Graner (Esztergomer) Primatial-Bibliothek befindlichen äusserst seltenen, alten Exlibris bereichert.

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